



Volume 6, No. 11
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Dear Readers

Winter days should be something to celebrate for knitters as they give us a chance to wear some of the cosier results of our craft.

On these lines we've a couple of lovely chunky patterns for you, cabled in Aran style but not too complicated and in a size range which makes both suitable for either men or women. Then there's a double Jacquard in a clever design and some closely patterned Fair Isles. These use lighter yarns but the knitting techniques have the effect of producing 'double' fabrics which are also very warm. Our huge tunic in fashionable chenille can be worn over masses of layers and has decorative 'cables' of rouleau cords threaded through lace holes.

So it's a great issue for patterns but we also celebrate St. Valentine's day with Wendy Phillips' theme of 'Hearts and Flowers' and we are pleased to introduce Terry Armitstead from the current generation of talented young designers. Terry had drawn a delicate oriental design for your intarsia file - a bird in a cherry tree.

So here's to winter when we can wear all that lovely knitwear and spend the long dark evenings making more!

Sheila

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You can write to Machine Knitting Monthly at the following address: 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
Our telephone number is (0628) 770289. Our fax number is (0628) 777335.

NEWS LINE

New products, colours or prices

A special event or a change of address

If it's news, we want to know

Send details, pictures or samples to the address on page 3

YARNS

Simply Shetland's shade cards for 1992 display a colourful choice for this season's knitting. They have increased their Shetland pure new wool range to 75 shades which include all the latest fashion tones. Limited stocks are still available in the Shetland/Cotton mix quality which is being sold at a reduced price. For a subtle and tweedy look there is a choice of 15 shades in a Lambswool/Silk Knop mix where the bright silk flecks add a tasteful flash of colour to the natural base tones. The Combed Cotton range contains a delightful selection of 35 shades from pales to brights – ideal for colourful Fair Isle designs and, of course, comfortable to wear.

A new addition to the yarn range is **Concorde**, a 100% Acrylic which knits as 4 ply, available in 50 shades on 500g cones, which offers a wide choice of colour options for standard gauge knitting.

Knitters who require small amounts of certain shades in any of the above yarns, can ask for 100 grams to be wound off. For details of shade cards and a current mail order price list, write to Simply Shetland, 9 West Port, Edinburgh EH1 2JA (Tel: 031-228 4578).



★ Six topical hand knit designs from **King Cole**

are now available in leaflet form, featuring wildlife animals and creatures who are endangered in some way. Knitted in Anti-Tickle DK, they include Dolphins, Elephants, Polar Bears, Barn Owl, Chimpanzee and Giraffe. King Cole are planning to donate money from the sale of these leaflets to a variety of Wildlife charities to try to help their survival in some way. You can obtain these leaflets from your local King Cole stockist and the numbers are as follows:

Dolphins	–	2323	Barn Owl	–	2326
Elephants	–	2324	Chimpanzee	–	2327
Polar Bears	–	2325	Giraffe	–	2328

King Cole are launching a new yarn, **CROWN**, which is a 65% Courtele, 25% Wool and 10% nylon double knitting quality in a range of 24 shades. The yarn retails at around £1.19 to £1.25 per 50 gram ball. Twelve leaflet patterns (Nos 2309, 2310 and 2313 to 2322) illustrate a variety of styles and hand stitch patterns in this yarn – available from your King Cole stockist.

ABBREVIATIONS

alt = alternate/
beg = beginning
ch = chain
cm = centimetres
cont = continuing/
dc = double crochet
dec = decreasing/
fol = following
g = grams
HP = holding position
in = inches
inc = increasing/
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one
two, three full sizes tighter
than main tension

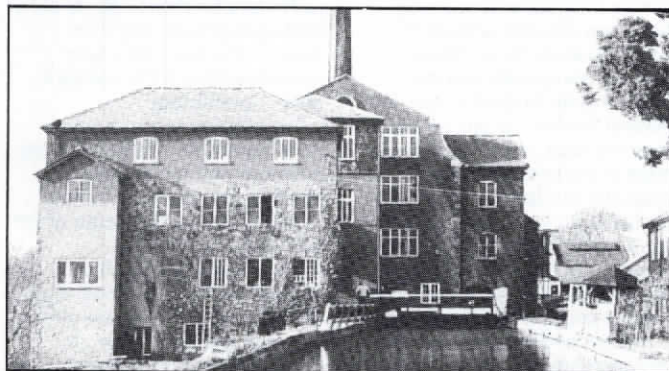
MT+1, MT+2, MT+3 = one
two, three full sizes looser than
main tension
MY = main yarn
N(s) = needle(s)
NWP = non-working position
P = purl
patt = pattern
RC = row counter
rem = remaining/
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

Fax us on 0628 777335



A brand new range of high quality knitting wools is now available from Coldharbour Mill – Working Wool Museum, Uffculme, Cullompton, Devon EX15 3EE. All yarns from Coldharbour Mill are 100% pure British Wool, blended into their own unique range of

colours. All shades are available in Aran, Double Knitting and 3 ply (suitable for machine knitting) at £2.95 per 100g hank plus p&p. For further details contact the above address or telephone 0884 840960.



DIARY DATE

28th February – 1st March 1992

These are the dates for the first North West Knitting and Needlecraft Exhibition at the G-Mex Centre, Manchester.

The show will have plenty for machine knitters as well as those interested in other needlecrafts. The knitting influence will be strong as the list of exhibitors, celebrities and speakers is full of names which will be very familiar to our readers. Regular contributors such as Iris Bishop, Ann Durkan, Thelma Dawson, Mary Dowse and designer Nina Miklin will be joining other well-known personalities to

advise, inform and inspire with their latest ideas.

It is at shows that one can catch up on new yarns, colours, styles and gadgets and if you are thinking of changing your machine, it is the ideal chance to look at all the possibilities when the major manufacturers are exhibiting their products under one roof.

The exhibition is open from 10.00am to 6.00pm each day and tickets will be £4.00 with accompanied children admitted free and a reduced rate of £2.50 for pensioners.

OCTOBER COMPETITION RESULT

No tricks – it's Mrs Williams of Christchurch, Dorset who is going to be BEWITCHED by the treat we have in store for her.

Mrs Williams had the right answer to our Halloween puzzle and she wins a superb prize from Silver Knitting Machines. She will receive from them an electronic knitting machine, the Silver Reed SK840, and the wonderful EC1 pattern controller.

This big double prize should give Mrs Williams a wonderful time experimenting with patterns and design and there are other items in the Silver Modular System which can be added later.

Congratulations on your good luck, Mrs Williams.

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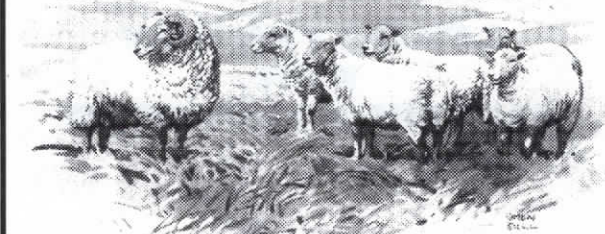
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NEWS LINE

MACHINES & ACCESSORIES

If you are a regular machine knitter, you will know that P.D.B. Engineering specialise in smaller accessories and this month we have several new ideas from them to report on.

First, an item that will help disabled as well as able-bodied knitters - **Wire Loop Hangers**. A simple idea but for those who only have one arm, putting in weights can be tricky. These hangers are actually weights seven inches long with a two inch hook at the top. To use, simply feed the hook in and out of the edge of the knitting on the machine, this can be done quite skilfully with just one hand. They are heavier than conventional weights, work better than claw weights at the edge of the knitting and are priced at £4.70 per pair.

The second item we have from this company is another weight, a **Long Claw Weight**. Having previously been unobtainable from dealers, these seven inches wide weights do not damage your knitting as the claws that fit into your work have sharp teeth rather than flat claws. A small window cut in the centre of the weight allows additional claw weights to be hung if required. Priced at £5.95 per pair.

Other new products from P.D.B. Engineering include their Universal Pattern Holder - a useful yarn mast clip for holding patterns or graphs in an easy-to-read position whilst you knit and a clip-on Pattern Marker, which can be attached from the side of the chart or graph so that the ruler underlines the row you are knitting. There is also a selection of heavy duty metal hook-through claw weights in a choice of three sizes - 3½, 7 and 14 inches in length. These weights resemble lace weights in appearance and have the facility to add extra weight through openings along the metal base. The hooks are reinforced to prevent damage from bending whilst the points of the hooks have been smoothed off to avoid splitting the yarn when hooked into the knitting.

Prices (to include postage and packing) are as follows: Universal Pattern Holder and Pattern

Marker £3.75 each; Weights £5.15, £7.70 and £11.70 for each of the three sizes, from P.D.B. Engineering Ltd, 51/53 Robert Street, Northampton. Telephone 0604 35937.

You most probably already know **La Riviere** for their wide variety of knitting machines and linker covers. However, they have recently added to their range a ribber carrying bag.

Produced in a hard wearing navy canvas, it is fastened on top with a zip and has two sturdy handles. You will find internal "Velcro" fastened pockets which have been designed to accommodate your various accessories such as sinker plate, arm and weights. There is also a separate pocket to carry your other tools and accessories.

The price is £14.25 and if you travel with your ribber you will find this a very handy accessory. Further details from La Riviere, 67 Bartholomew Road, London NW5 2AH. Please enclose a SAE when writing, or telephone 071-267 2712.

In-Ex now have a kit for steaming a fully pleated skirt which costs £3.95 and includes two stainless steel hem wires, eight weight bags and bag fasteners, one length of tubing and a fully pleated skirt pattern (sizes 10-20, knitted in Bramwell's Duo Magic and Silky). The In-Ex 'A'-Line Steaming Kit (£9.95) must be used in conjunction with this latest 'add-on' accessory and full instructions are provided with important safety precautions for 'steaming' with an electric kettle.

Other patterns from In-Ex include a variety of fashionable tops and skirts for £1.95 each, the latest addition to the range being an attractive Diamond Stitch Top, suitable for standard gauge punchcard knitting. Another addition is the luxury Shawl Knit for £19.95 (available in white only) which comes complete with yarn and full instructions.

Full mail order details from In-Ex Ltd, P.O. Box 1459, Windsor, Berkshire SL4 2TP.

BOOKS & PATTERNS

It is a long time now since **Terry Mason** first offered a tape of knitting patterns 'Classic Styles' for the Spectrum 48K. That has been updated and followed by many other programs on tape or disc for the Amstrad CPCs and the Commodore 64. During the last year the MSDOS version for the IBM compatible PCs has found great favour and Terry tells us it is even available in Dutch.

With a great deal of patience or 'cussedness' as he calls it, and hard work Terry can now offer his 'Knitting Pattern Writer' on disc for owners of the Atari ST series computers. With better colour and graphic display this program is more exciting than ever.

Look for Terry's advertisement in our classified section for more details of his programs and prices or write to him at this address: Terry Mason, 15 Inishmoyne Green, Antrim, N. Ireland BT41 4JZ. Tel: 08494 62381.

If you find that inspiration often comes from designer hand knitting, treat yourself to the

superb collection of knitwear ideas and patterns which are to be found in **The Kim Hargreaves Collection**. This hardback costs £19.99 in good bookshops everywhere and is published by Anaya in association with Rowan Yarns. Kim Hargreaves is the resident designer for Rowan Yarns and her talent for combining style, colour and texture is strongly reflected in the book – plenty of inspiration here for machine knitters to apply to their own knitwear ideas.

The **Nomad Collection** is the latest booklet from Artika Designs and contains a selection of abstract patterns for 24 stitch punchcard and electronic knitters. The theme and inspiration for these designs is based upon the traditional shapes and burnt colours of the carpets and textiles of both American and Eastern desert peoples.

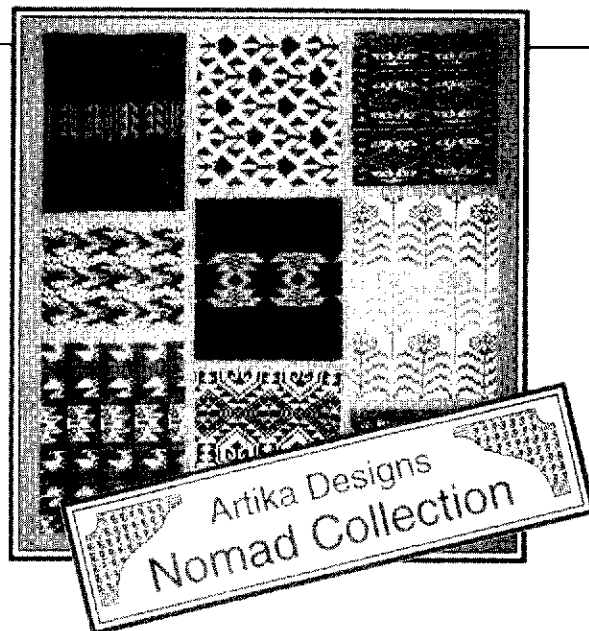
The designs based on textiles make striking all-over patterns whilst those taken from carpet designs (also suitable for

continuous Fair Isle) are motif-based and the patterns can be used to accentuate or highlight specific areas of a garment.

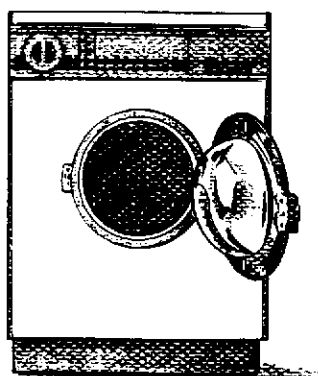
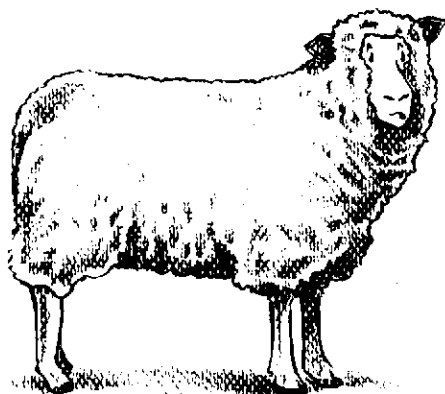
All booklets from **Artika Designs** contain design notes, information on colour choices and knitting details together with suggestions for design variations. The price for the **Nomad Collection** is £4.95 (or £5.45 for the electronic version) to include UK postage and packing, from: Artika Designs, 41 Dundonald Road, London NW10 3HP (Tel: 081-968 3315). Readers who mention this editorial will receive

a free pattern with their booklet, for a girl's fashionable long-line jumper, featuring a stitch pattern from this collection.

Bond knitters who are looking for bright and colourful knitwear designs will like the selection on offer from Emu in their **Geometric Collection**. A mixture of eight cardigan and sweater styles is featured in full colour and Bond knitting instructions are included for each design. This collection is priced at £2.75 and is available from good wool shops throughout the country.



WOOL YOU CAN PUT IN THE WASH



Generally speaking, the more gentle the wool, the more gentle the wash.

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The image is a collage of various textile patterns. The background is a complex, repeating geometric pattern in shades of brown, tan, and black. Overlaid on this are several other patterns: a dark fabric with a light-colored zigzag and red wavy lines; a light fabric with a green and white geometric pattern; and a dark fabric with a light-colored zigzag and red wavy lines. Two small, dried yellow roses are placed on the right side, and two small, colorful butterflies are on the left side.

- Iris Bishop's -
PDRR ISLE
PDT-PDRRR

A collection of original fabric designs for 24 st. punchcard and electronic machines.

NEWS LINE

- Iris Bishop's - FAIR ISLE POT-POURRI

Opposite is the cover of Iris Bishop's new book 'Fair Isle Pot-Pourri'. It illustrates the delicate lace and roses section of the book in misty autumn shades. Iris used russets and browns to photograph the landscapes, leaves and oriental vases for her kelim section and greys for the geometrics. The planets and stars of the astronomy section swirl and twinkle on inky grounds.

The book is a collection of fabric designs for punchcard or electronic machines. They vary from small all-over patterns to large figurative designs but all have a 24 stitch repeat and short floats. As usual, Iris gives yarn and colour suggestions and sketches her ideas for using the patterns to best advantage on garments.

Regular readers will be very familiar with Iris's crisp style and

will recognise it instantly in this well-presented book which costs £4.95 (including postage) direct from Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ. It is also available from local stockists as is another publication '40 Stitch Special'.

This, at last, is a comprehensive selection of Iris Bishop's unique designs for 40 stitch Passap or Pfaff machines including electronics. Iris has taken some of her most popular designs of animals, flowers, sports and decorative borders and re-created them to suit 40 stitches.

Again the patterns are illustrated in colour with clear charts and design ideas.

'40 Stitch Special' also costs £4.95 from Iris at the above address or stockists.



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7 BLACK AND CREAM FAIR ISLE CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perlé.
1 [1, 1] x 500g cone in Black (MC).
1 [1, 1] x 500g cone in Cream (A).
1 [1, 1] x 500g cone in Serpentine (B).
7 [7, 8] buttons.

GARMENT WEIGHT

Finished garment in first size weighs 490g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 106 [115, 125] cm, 41¾ [45¼, 49¼] in.
Length to shoulder 65.5 [69.5, 73.5] cm, 25¾ [27½, 29] in.
Sleeve seam 46 [47.5, 49] cm, 18 [18¾, 19¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch cards, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

Insert punchcard 1 and lock on first row. Using B, K 2 rows. Release card and cont in Fair Isle. K 1 row MC only (st st), 6 rows MC/A and 1 row MC only (st st). Remove card. Insert punchcard 2 and lock on 59th row. Cont in st st. Using B, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B.

in Fair Isle patt. K 113 [129, 145] rows. Work measures 34.5 [38.5, 42.5] cm, 13½ [15¼, 16¾] in.

SHAPE FRONT EDGE

Place marker at left edge. Dec 1 st at left edge on every 4th row until 77 [86, 95] sts rem. K 3 rows. RC shows 140 [148, 160] and work measures 41.5 [43.5, 46.5] cm, 16¼ [17¼, 18¼] in. Place marker at right edge. Cont to dec at front edge on every 4th row from previous dec until 53 [60, 68] sts rem. K 1 row. RC shows 234 [250, 266] and work measures 65.5 [69.5, 73.5] cm, 25¾ [27½, 29] in. Using WY, K a few rows in st st and release from machine **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 71 [78, 86] Ns at left and 12 Ns at right of centre 0 to WP. 83 [90, 98] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 71 [77, 86] Ns at left and 12 Ns at right of centre 0 to WP. 83 [89, 98] Ns. Work as for back from * to *.

2nd SIZE

Inc 1 st at left edge.

ALL SIZES

83 [90, 98] sts.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 83 [90, 98] Ns at left and right of centre 0 to WP. 166 [180, 196] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 26 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 82 [90, 97] Ns at left and 82 [89, 97] Ns at right of centre 0 to WP. 164 [179, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 53 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1st AND 3rd SIZES

Inc 1 st at each end.

2nd SIZE

Inc 1 st at right edge.

ALL SIZES

166 [180, 196] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in Fair Isle patt. K 140 [148, 160] rows. Work measures 41.5 [43.5, 46.5] cm, 16¼ [17¼, 18¼] in. K 94 [102, 106] rows. RC shows 234 [250, 266] and work measures 65.5 [69.5, 73.5] cm, 25¾ [27½, 29] in. Using a length of MC, cast off centre 60 sts. Push 53 [60, 68] Ns at left to HP. Using WY, K a few rows in st st over rem Ns and release from machine. Push Ns from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 18 Ns at left and 65 [72, 80] Ns at right of centre 0 to WP. 83 [90, 98] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 18 Ns at left and 65 [71, 80] Ns at right of centre 0 to WP. 83 [89, 98] Ns. Work as for back from * to *.

2nd SIZE

Inc 1 st at right edge.

ALL SIZES

83 [90, 98] sts.

ALL MACHINES

** Set RC at 000. Using MT, cont

ALL MACHINES

Work as for right front from ** to ** reversing shapings and reading left for right and right for left.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 37 [40, 43] Ns at left and right of centre 0 to WP. 74 [80, 86] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 37 [40, 43] Ns at left and right of centre 0 to WP. 74 [80, 86] Ns. Work as for back from * to *.

ALL MACHINES

Set RC at 000. Using MT, cont in Fair Isle patt. K 1 row. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 150 [162, 168] sts. K 8 [2, 8] rows. RC shows 158 [164, 170] and work measures 46 [47.5, 49] cm, 18 [18¾, 19¼] in. Cast off.

FRONT BORDER

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 15 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 6 [9, 8] rows. * Make a buttonhole by transferring centre st on to adjacent N, leaving empty N in WP. K 20 [22, 21] rows. Rep from * 5 [5, 6] times more. Make a buttonhole over same N as before. RC shows 126 [141, 155]. Place marker at right edge. K 119 rows. Place marker at right edge for shoulder. K 72 rows. Place marker at right edge for shoulder. K 119 rows. Place marker at right edge. K 126 [141, 155] rows. RC shows 562 [592, 620]. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER

Using MC, cast on 21 sts by hand. Set RC at 000. Using MT-2, K 6 [9, 8] rows. * Counting from both edges, make buttonholes over sts 5 and 6. K 20 [22, 21] rows. Rep from * 5 [5, 6] times more. Make a buttonhole over same Ns as before. RC shows 126 [141, 155]. Place marker at each end. K 119 rows. Place marker at each end for shoulder. K 72 rows. Place marker at each end for shoulder. K 119 rows. Place marker at each end. K 126 [141, 155] rows. RC shows 562 [592, 620]. Cast off.





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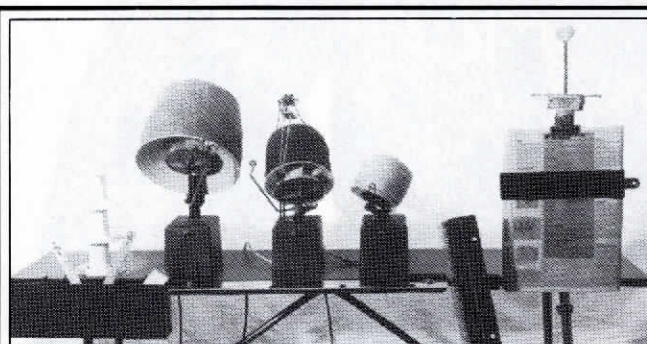
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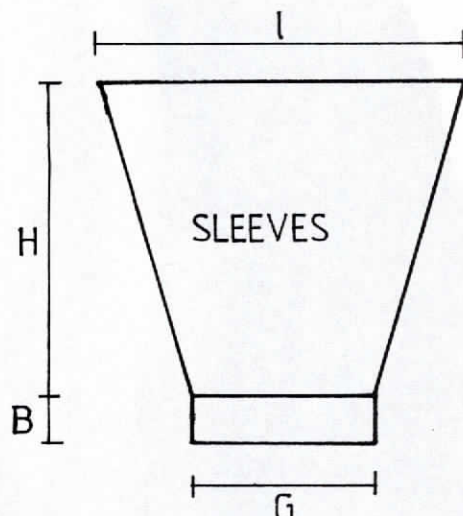
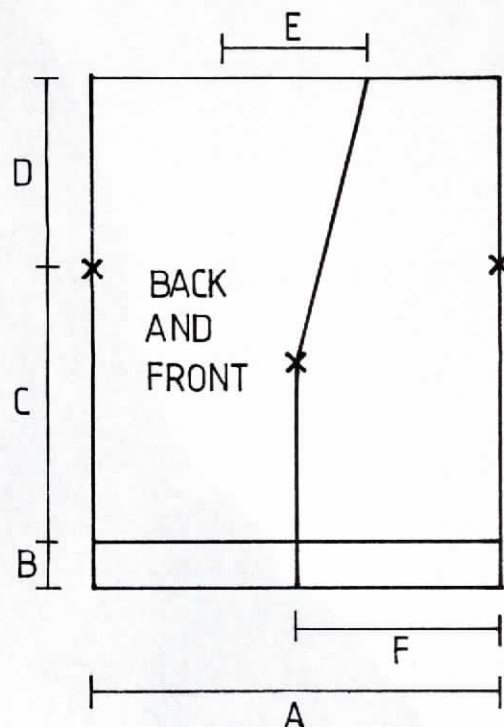
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C = 36 [38, 41] CM	H = 40.5 [42, 43.5] CM
D = 24 [26, 27] CM	I = 48 [52, 54] CM
E = 19 CM	

TO JOIN RIGHT SHOULDER

Push 53 [60, 68] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all

pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

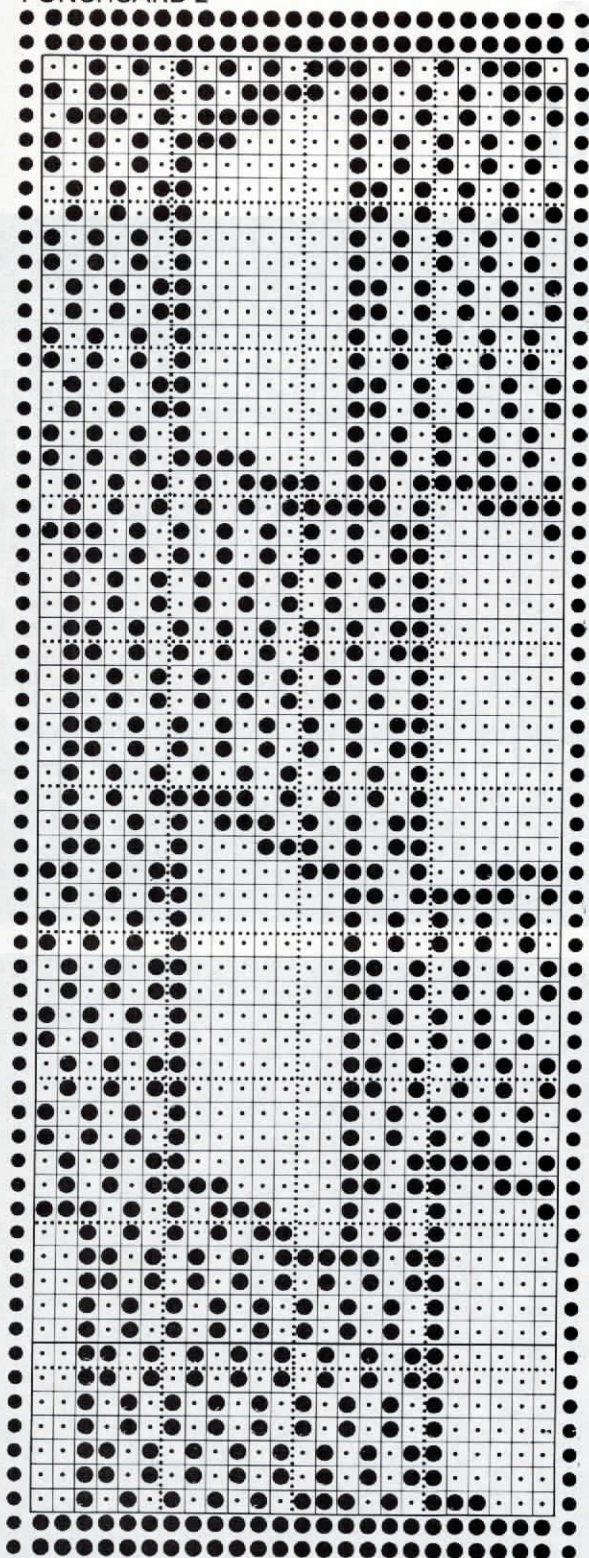
Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER
Sew front border into position, matching markers to front edge markers and shoulder seams.

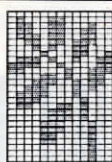
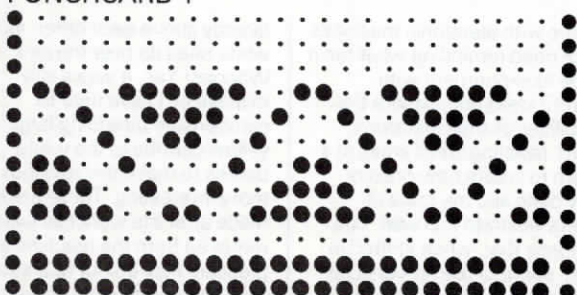
MACHINES WITHOUT RIBBER
Fold front border in half lengthways and sew into position, matching markers to front edge markers and shoulder seams. Neaten open ends. Finish buttonholes.

ALL MACHINES
Sew on buttons.

PUNCHCARD 2



PUNCHCARD 1

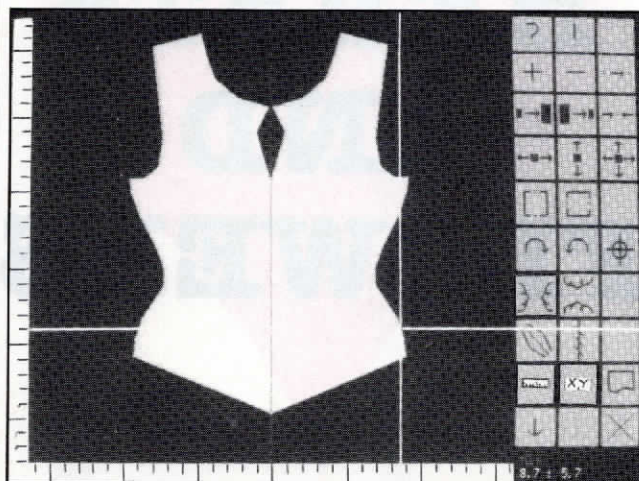


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PICTURE KNITTING

HEARTS AND FLOWERS



No sooner have Christmas cards been removed from shops than it seems their shelves are full of Valentine hearts and flowers. This month's bold design will not only allow you to wear your heart on your sleeve but on your sweater front as well. Simply program the design to knit as it appears on the chart and then as a mirror image.



Knitters with electronic machines do not need reminding what fun it can be to experiment with different ideas and explore the capabilities of their electronic wizard. Isolating small areas of a pattern to create new ones is easily done and my rows of flowers illustrate this well. You will notice that, when knitted in green, some of the flowers can easily look like leaves. When knitting rows of flowers program them to knit alternately and not

directly above each other, as my white ones do over the pink. Whoops! Yes, it was a silly mistake so I have tried to compensate by adding large yellow centres to the white daisies to make this row look more interesting. These are easily made after the work has been removed from the machine and pressed. Pick up the four stitches from the row directly above the daisy centre and cast on by hand (using 'e' wrap method) in yellow.

MAGICOLOR and DE-LUX



FL.3

UNISEX FAIRISLE SWEATER

By Jean Oxley.

SIZES: To fit 86(91,96,101,106,111,116,120) bust/chest

MATERIALS: Ladies version 1 cone DL 30 MY

1 cone MAGICOLOR FT23 CY

Mens Version : 1 cone DELUX DL1 MY

1 cone MAGICOLOR UT19 CY

TENSION: 30sts x 42 rows = 10 cm measured over fairisle T8.

BACK: Insert card and lock on row 63(57,51,44,38,32,27,19). Push 81(81,84,84,87,87,90,90) Ns at left of centre 0 and 6 sts at right of centre 0 to WP Using MY MT cast on by hand, K2rows. RC000: Release card and with MY in feeder 1 and CY in feeder 2 knit in fairisle to RC 16. Cast on 75(75,78,78,81,81,84,84) sts beg of next row, knit straight to RC 66(72,78,86,92,98,102,110) mark right side with contrast yarn, knit to RC 136(142,148,154,160,166,172,180) mark right side with contrast yarn. * Knit to RC 186(198,210,224,236,248,258,274) cast off 75(75,78,78,81,81,84,84) beg of next row, knit to RC 202(214,226,240,252,264,274,290). Cast off.

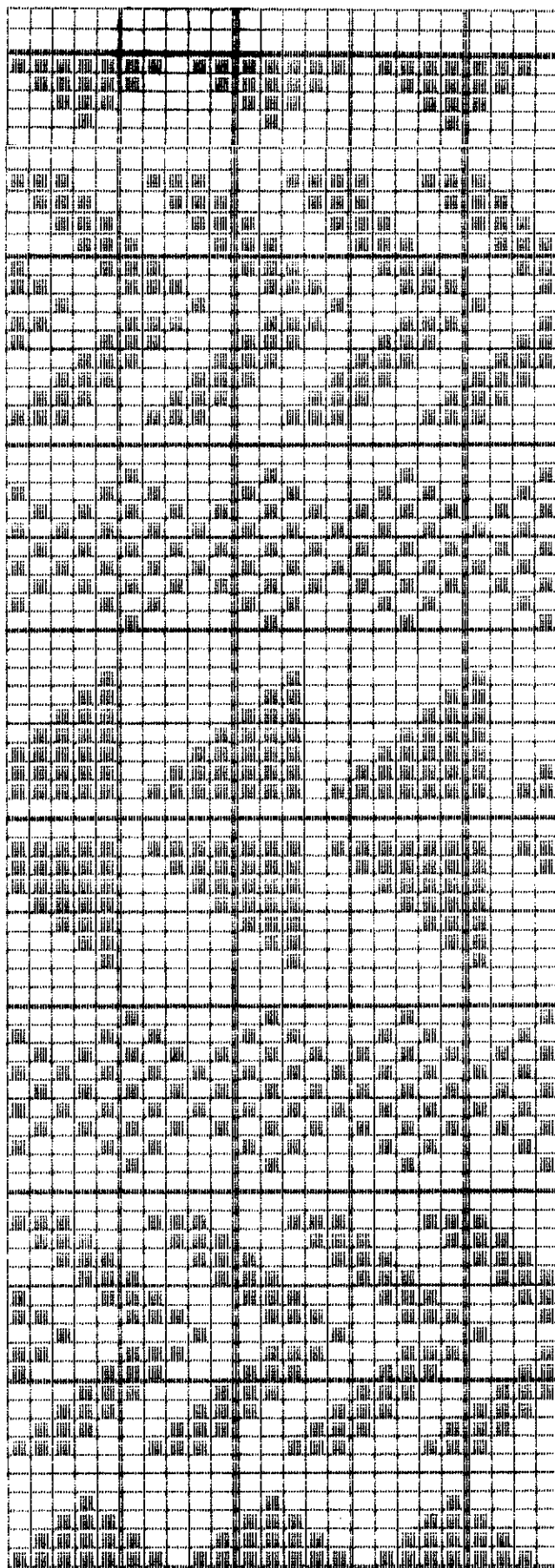
FRONT: Knit as back to RC 66(72,78,86,92,98,102,110) **SHAPE NECK:** Cast off 4(4,4,4,5,5,5)sts beg of next and ev. foll alt row 15(15,17,17,4,4,7,7) times in all, K1 row, cast off 3(3,3,3,4,4,4) sts beg of next and ev. foll alt rows 2(2,0,0,13,13,10,10) times in all. K3 rows, RC 102(108,114,120,126,132,138,146) cast on 3(3,3,3,4,4,4) sts beg of next and ev. foll alt rows 2(2,0,0,13,13,10,10) times in all, K1 row, cast on 4(4,4,4,5,5,5) sts beg of next and ev. foll alt rows 15(15,17,17,4,4,7,7) times in all. Knit as back from * to end.

SLEEVES: Insert card and lock on row 1. Push 72(72,76,76,78,78,82,82) Ns to WP arrange for 1 x 1 rib. Using MY cast on and knit 3 circular rows. RC000: T3/3 knit 30 rows. Transfer sts to main bed. RC000: Release card and with MY in feeder 1 and CY in feeder 2 knit in fairisle increasing 1 st both ends of next and ev. foll 5th row 8(8,12,12,12,12,18,18) times in all, 88(88,100,100,102,102,118,118) sts, then ev. foll 4th row 31(31,28,28,30,30,25,25) times in all, 150(150,158,158,162,162,168,168) sts, Knit to RC 164(164,172,172,180,180,190,190) mark both ends with contrast yarn, knit to RC 180(180,188,188,196,196,206,206) mark centre stitch and cast off.

WELTS: Push 140(146,152,158,164,170,176,182) Ns to WP arrange for 1 x 1 rib. Using MY cast on and knit 3 circular rows. RC000: T 3/3 K 30 rows. Transfer sts to main bed. With wrong sides facing pick up sts from back K1 row and cast off. Repeat for front.

NECKBAND: Insert card and lock on row 77. Push 114(114,118,118,120,120,124,124) Ns to WP using WY cast on and knit a few rows ending with carr at right. RC000: Using MY MT-2 K2 rows, Decreasing 1 st at one edge on next and ev foll alt row, release card and knit in fairisle to RC 12, using MY only knit in st.st. to RC 14 inc 1st at shaped edge on next and ev. foll alt row knit in st.st. to RC 28. Make hem by picking up loops of 1st row knitted in MY and hanging onto Ns. K1 row. With wrong sides facing pick up sts from back neck and down one front, placing shaped edge of band at centre front, K1 row and cast off. Knit second half of neckband to match but casting on 66(66,69,69,72,72,75) sts.

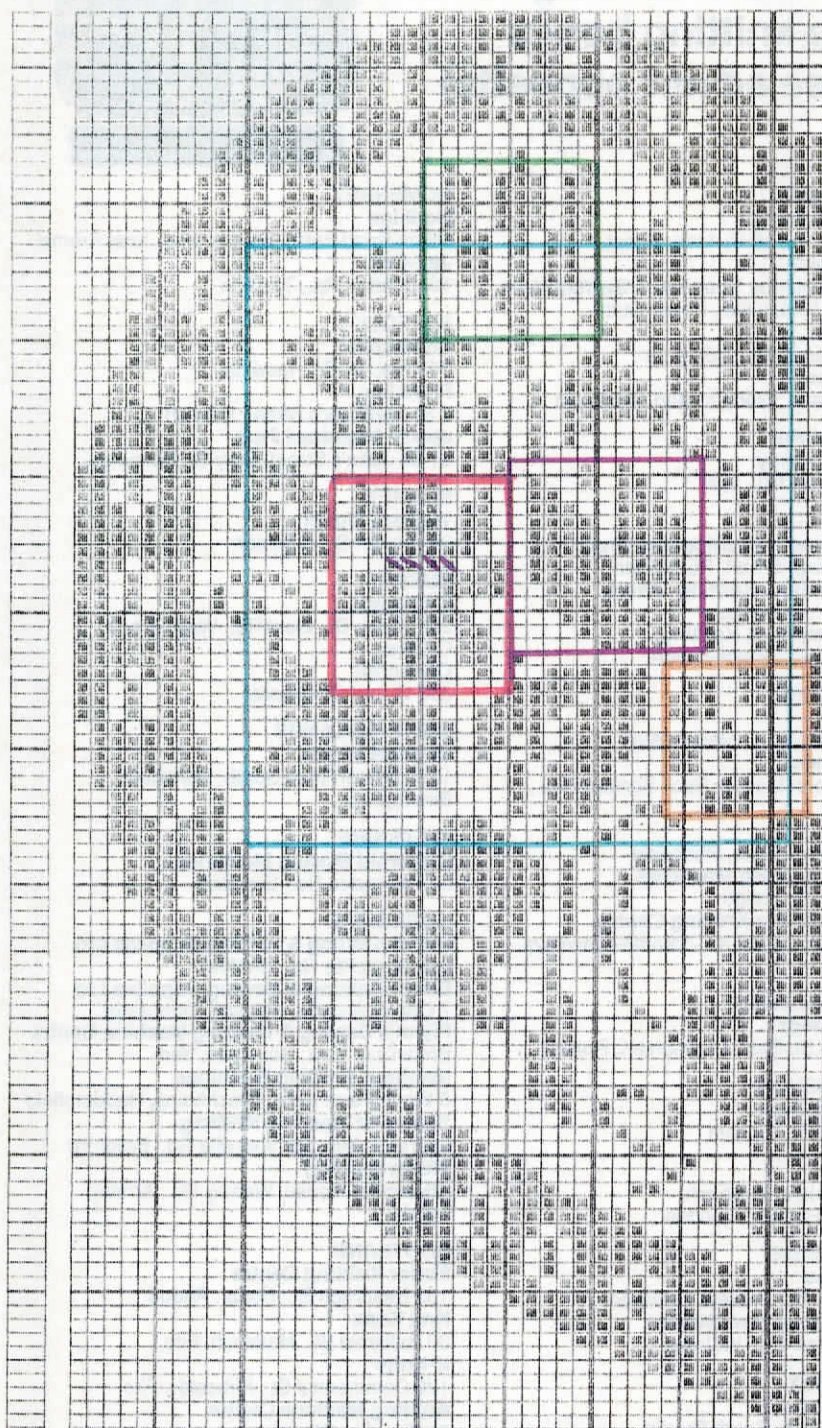
MAKING UP : Join shoulder seams. Set in sleeves between markers, join side and sleeve seams. Mattress st. neckband tog. Lightly steam, do not press.



HEARTS AND FLOWERS

Parts of design
used in isolation

large repeat
border pattern



— leaf design
10st x 13 rows

— Large daisy
10st. x 16 rows

— tulip used
for leaf design
11st x 14 rows

— Small daisy
8st x 11 rows

Four stitches
picked up when
Knitting yellow
centre for daisy

Knit four rows. Break yarn approximately 15 cm from the work and thread on to sewing needle. Using needle take the four stitches off on to the length of yarn and draw up. Pass needle through to back of work. The second length of yarn left after casting on should also be passed to the back of the work and the two ends knotted together firmly or, preferably, stitched and secured into the back of the daisy.

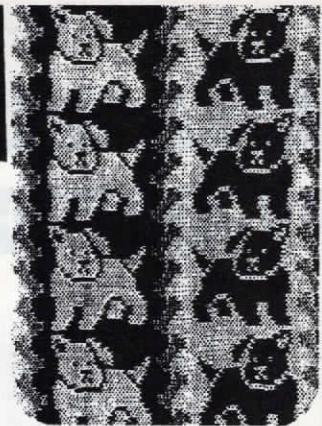
The half daisies (in the fourth flower row) are made by programming the top eight rows of the daisy into the machine.

My third sample illustrates how it is possible to use a larger area of the original pattern to produce an attractive, less uniform, repeat. I have defined the top and bottom edges of the border with a boldly contrasting green stripe and softened this by adding two rows of small white daisies. Whether

you wear the large heart design on St. Valentine's Day as a message to a loved one, or simply enjoy knitting the less bold floral patterns on to a sweater, one thing is certain, we all love our electronic machines!

Wendy Phillips

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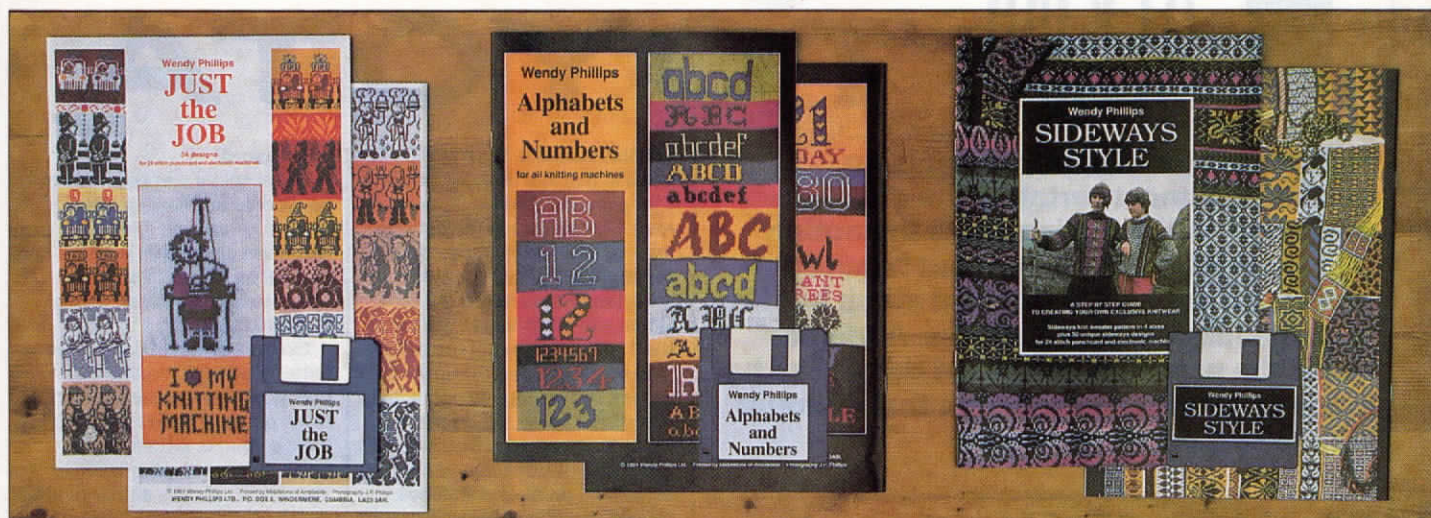
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32 pages with coloured cover showing all 50 designs plus sweater pattern in 4 sizes.

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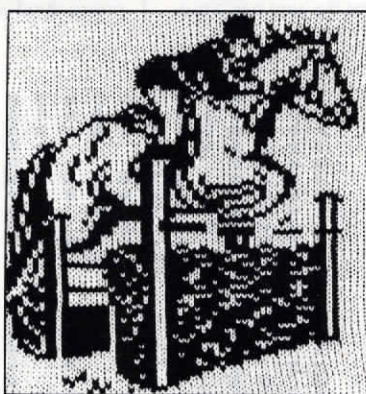
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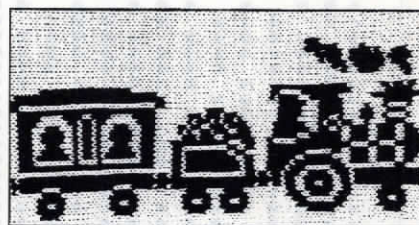


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32 page book, coloured cover showing the many different designs plus sweater pattern for children up to 30" chest.

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Book: £3.99 Book + Disc: £13.94



The beauty of sideways knitting means you are not tied to producing rows of identical pictures across a sweater. The sideways knitted train, illustrated above, appears to be 90 stitches wide and has a green engine, blue truck and red carriage. In fact it was knitted using a 24 stitch punchcard with colours being changed in the usual way. Change direction, knit it sideways!

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TALKING TOYOTA

For those of us who buying knitting machines, almost certainly the greatest attraction, in the beginning, is the notion that we will be able to turn out beautiful garments, not just in stocking stitch but also in gorgeous coloured patterns. Added to this is the prospect that these things can be made in a fraction of the time that it would take to make them by hand.

Shelagh Hollingworth

Here then, is the key to a whole new look in knitting but, as with learning to use the machine at the start, it is better to take things slowly and cover each step thoroughly so that your confidence will gradually build up.

Be prepared to spend some time making samples of the patterns which you are learning to knit and try out each pattern with different

yarns and tensions. All this preliminary work helps you to become familiar with various methods and provides a collection of swatches for your sample file if you take the trouble to mark each square as you finish it off.

NEW TECHNIQUES

While the machine will produce the patterns automatically there are certain basic essentials that you should note.

The K858 model has a punchcard repeat of 12 stitches. This means that if a card has a row

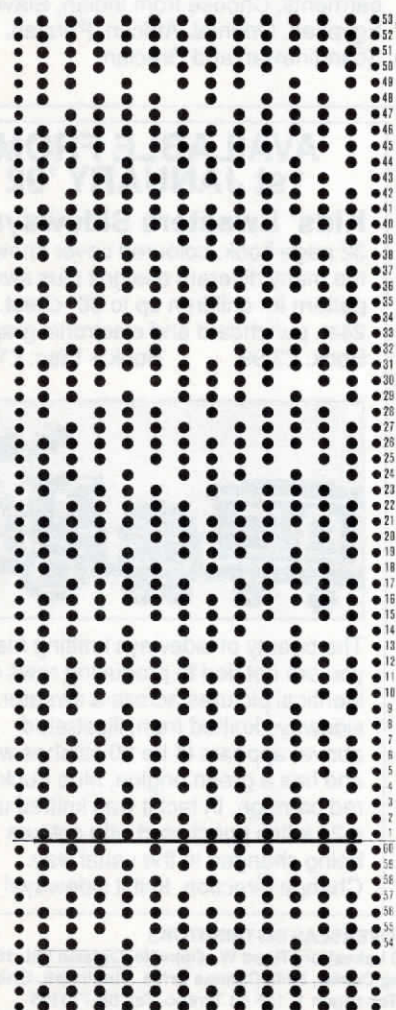
of holes across it, there will be 12 holes in that line (try counting one – for example card No.3, sixth row). Do not include the vertical rows of holes at the side edges, those are to take up the side sprockets which rotate the card. When you begin to use the cards the 12-stitch repeat of the pattern may not worry you. However it is as well at this stage to notice that every time you pull the selector lever, the needles will be selected in a series of 12, over and over across the number of stitches you have in working position. Because of the way the patterns have been designed, there are many all-over fabrics where the repeat eliminates the look of a 12 stitch repeat so that, rather as with wallpaper, you cannot see the join. This also occurs in some designs with 24-stitch pattern repeats, so that you will not be limited to 12-stitch pattern repeats only. This will be dealt with further when you have become confident with the technique.

Another factor you should notice is that in Fair Isle, you will be using only two colours at one time in one row. This looks very attractive and will often be sufficient but should you want to add more colour with the least trouble, then you can try knitting with a random-dyed or space-dyed yarn against a single

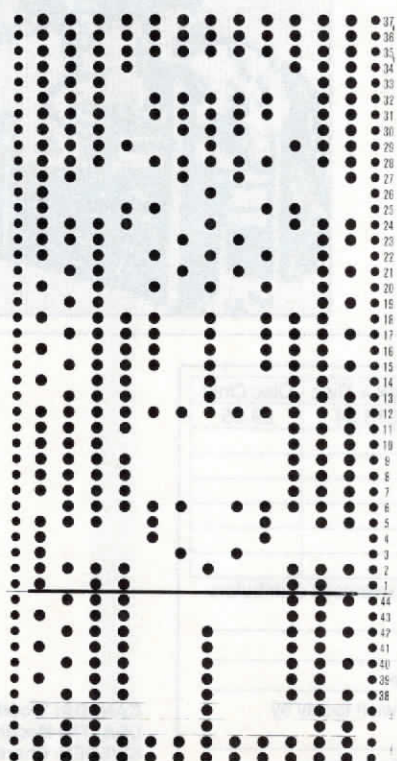
main colour.

Other colour combinations may be worked by changing the colours as you knit – many examples are shown in your manual on pages 18 and 19. These will be explained as we come to them.

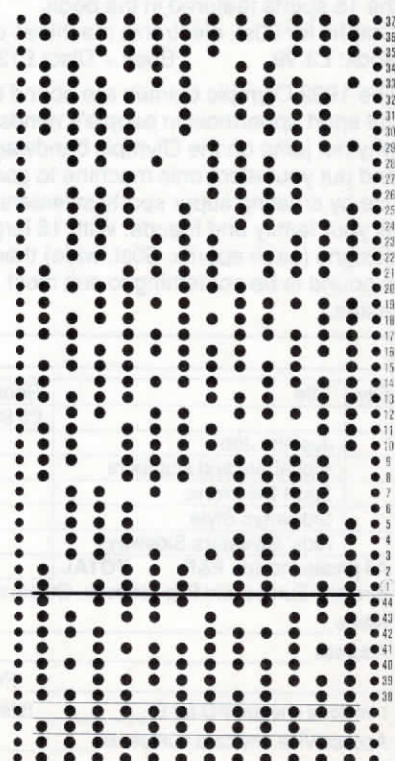
On the subject of colour, the pattern (or motif) on the punchcard is represented by the blank part and the background (or main colour) is formed by the holes. It is worth your while to study this carefully as you might well be disappointed if you overlook the point, providing yet another reason for working samples before you get started on larger pieces. Thread a card into the machine and slowly turn the card by selecting the needles. If you choose a card with an outstanding motif, such as card No.4, you will soon become aware that it is not the needles for the little figures but the needles for the background that will be selected. You may need to adjust your colours by placing colour 1 into feeder 2 and vice versa. If this has already happened to you, you will know about it because the sample will have the main colour in plain knitting up to the Fair Isle section and then there will be a distinct change of colour, making the Fair Isle part look a separate strip of pattern instead of blending in with the rest of the knitting.



CARD 3



CARD 4



CARD 5

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TALKING TOYOTA

ON WITH THE KNITTING

All these details become much more obvious once you get going. If this is your first session at Fair Isle knitting on the machine you will have to thread in a punchcard following the instructions in the manual.

This is quite straightforward. Take the card (No.5 is suggested) and hold it as shown, placing it to the slot towards the front of the section. Make sure it is level and start to feed it in. It may move reluctantly to start with, perhaps because the card isn't quite level (check it against the heavy line) or because in your nervousness or haste you aren't holding it steady. If this is so, don't worry; once you begin to turn the feeding knob the holes at the sides of the card will be taken up by the sprockets and the card will rotate perfectly. Provided that it is level, continue feeding it until it is halfway through and you can overlap the

ends to put in the card snaps. These are the little double popper things in the accessory box and you will need one double popper snap in each side. Press them until they click shut or they could come undone.

Now continue to turn the card until the first row comes again and set that in place. Always wind the card forwards once the snaps are in place, never be tempted to reverse it to save time. Now that the card is in, leave it for a few moments while you knit some rows in stocking stitch with main yarn, ending with the carriage at the right. Check that the push buttons are in their non-selected position (away from you). Even if you haven't been using this function, they just might have been pushed forward by accident or by some inquisitive little fingers!

To the left of the punchcard feed there is the card stop lever, this should be at V; set the pattern dial to COLOUR; set both the side levers on the carriage to 0 and make sure that the weaving

levers are DOWN. All this takes longer to read than it does to follow and will soon become automatic.

Now pull the selector lever in as far as it will go. If you have not used a machine with a selector lever before, this movement may come as a surprise. You might indeed have been wondering all this time, as you made your plain stocking stitch garments, what it was for. This first row makes it obvious. By pulling the lever you are automatically bringing forward a 12-stitch repeat of needles right across the number of stitches you have in working position. Let the lever return to its normal position. You will not need to push it, it will go back without help, but it is a good idea to keep it within your hand to prevent it crashing back. A neat smooth action is what is needed, rather like a car gear change. Look at the needle bed and if the end needle has been selected to D position, push this needle back to B position.

Thread in your contrast, or colour 2. You are instructed to put this colour into feeder 2 and for this first effort you may do so but you may find that the main part of the work is in the contrast colour. For example, if you are working the flower pattern in card No.5, and your stocking stitch section is white, to keep the background white and work the flowers in red you could need to put the white (or main colour) into feeder 2 instead of the contrast colour. If you do not alter the colours you will finish with a beginning section of plain stocking stitch in white, then a stripe of contrast with white flowers on it, which is fine if you don't mind having a striped look but not so good if you were hoping for the flowers to stand out from the main background.

Although you haven't even started to knit, time has not been wasted. Now you can begin and knit one row to the left. All the needles in D position have knitted back to B position and the card has moved up one row. Pull the selector lever again and the needles for the next row will come forward to D position. The yarn in feeder 1 is at the back (away from you) and will knit the needles in B position which is slightly back from D position and you discover why the contrast yarn needs to be in feeder 2 which is set slightly forward. When you realise that the background needles are selected forward to D position you can see how it is that the background yarn should be in feeder 2. Knit this row to the right. Again the

needles are all in B position and the card has moved on another row.

Sometimes you may pull the lever and nothing will happen. This is where there is a row of holes right across the 12-stitch repeat on the card, indicating that the pattern rows are finished and you can knit some plain stocking stitch if you want to. Even so, to continue the pattern correctly, knit two rows of stocking stitch before pulling the selector lever again. No matter how many rows of stocking stitch you work before going on with the card, always end with the carriage at the right to join in your contrast again.

It may be a little frustrating to have to do quite a bit of knitting before you can see what it looks like on the right side but, provided it has all gone without a hitch (and there's no reason why it shouldn't), you will be able to see the result within a short while. You may even have taken the piece off the machine to examine it closely. If so, next time you practice, leave the same pattern card threaded and use this as one of your samples. Instead of removing it when you have done enough (after all, now you know it looks good) work a few rows in contrast and thread in another card to try a different pattern.

When you have quite a long sampler you can either leave them together so that you can compare samples, or else rehang the pieces at the contrast and cast off each separately. If you feel brave enough, you could even cut through the fabric at the contrast rows, since they are unlikely to unravel completely, especially if you are able to press them first to 'set' the stitches. As with all your other test pieces, label each one as you go so that you will know the card number, the colours used, the quality and the tension. If you are really serious about working the patterns and will be using them a great deal, each test piece should be knitted in a series of colours and tensions so that you have a good range to show your customers.

Next month we explore Fair Isle further by learning to isolate a motif.

The Toyota cards we show are reproduced courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin (UK) Ltd., Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED or visit the new Toyota shop at 206 The Broadway, Bexleyheath, Kent.

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Needles

Standard HA x 15P or
HA x 1T (705/130) #11 (80)

Same as a domestic
sewing machine

Overedge width

Standard 4.5mm

Size of bight

(Range 4-6mm)

Stitch length

1.5mm

Differential feed ratio

1.0-2.0

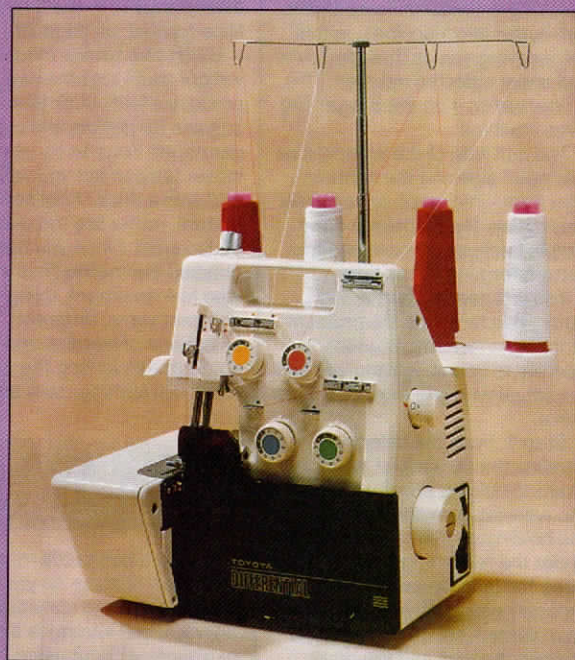
Maximum sewing speed

1,500 RPM

Weight

7.8kg

- The upper knife is made of carbon tungsten steel for high durability and long life. You will see how accurately and cleanly the knife cuts.
- The thread guide colour markings simplify the threading of the machine.
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4-thread overedging



3-thread overedging



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C HUNKY CHATTER

MACHINE WEAVING

Weave a little mystery into your knitting and make a terrific fabric. The mystery? Well, only machine knitters will know how you did it.

Shelagh Hollingworth

TEXTURE IN THE MAKING

Weaving is similar in most chunky non-automatic machines, in that the weaving yarn is threaded over and under selected needles. This is how we do it on the Singer Big Nine machine.

The purl side of the work will be the 'right' side and the contrast yarn forms into loops on that side. This makes the technique quite simple because you can see the pattern forming all the time.

You will need a chart to work from – this removes the problem of trying to remember which needles to select, leaving you just the actual weaving movements to make.

Step 1. Push the selected needles (those marked 'x' on the chart) to holding position. Take the weaving yarn and pass it over the holding position needles and under the remaining needles. Keep the loops even. This is probably easiest if you make it a two-handed job, using one hand to draw the yarn and the other under the needles to keep the yarn against the background surface. This is especially useful when you are working with mohair, as the hairs are inclined to make the yarn rise. It helps if you can be ambidextrous with this, using the left hand to thread towards the left and vice versa.

Step 2. Take the holding position needles back to working position with all latches open. Make sure that the weaving yarn remains behind the latches. Lay the main yarn across the needles and knit the row.

What has happened? You have made one row of knitting and at the same time left a pattern of loops across the face of the knitting. These two steps form one row.

For the second row, follow the diagram to see which needles to push to holding position and then work the two steps as before. Sample 1 shows a very basic

example of what can be achieved, using dark double knitting yarn for the background and light contrast in the same double knitting quality for the weaving. The pattern is the example given in the Singer Big Nine manual, on page 29.

Using two similar medium weight yarns together will produce a fairly thick fabric. This is suitable for jackets and outdoor garments. You can try using a looser tension but you will still end with a thick, if not solid, texture, rather like the wrong side of Jacquard. Once you have grasped the method it is a good idea to experiment, using different yarns, different selections of needles and sometimes working the weaving with plain knitting rows between.

TIME FOR ADVENTURE

Weaving takes a little more time than plain knitting, so you will probably want to consider just how you can introduce it into garments without using it throughout the fabric.

Before you tackle that aspect of the technique, make plenty of samples. You will find new patterns all the time and it is useful to have a small library of patterns to choose from. Weaving is a marvellously useful way of using up left over yarns but you will need to try them out first to judge how much of the weaving yarn you will be using. For example, if you use a pattern, weaving alternate needles on every row as in diagram 2, you will require as much yarn as for the background. The sample uses a 4-ply novelty yarn for the weaving because this is leftover yarn that is obviously too thin to use on a chunky machine on its own. It is so fine it hardly affects the thickness of the fabric but 'invents' a surface pattern that is quite different.

Many of the patterns using leftover yarns look good worked

DIAGRAM 1

o	x	o	o	o	x	o	o	o	x	o	o	o	x	o	o
o	o	o	x	o	o	o	x	o	o	o	x	o	o	o	x
o	x	o	o	o	x	o	o	o	x	o	o	o	x	o	o
o	o	o	x	o	o	o	x	o	o	o	x	o	o	o	x

DIAGRAM 2

x	o	x	o	x	o	x	o	x	o	x	o	x	o	x	o
o	x	o	x	o	x	o	x	o	x	o	x	o	x	o	x
x	o	x	o	x	o	x	o	x	o	x	o	x	o	x	o
o	x	o	x	o	x	o	x	o	x	o	x	o	x	o	x

DIAGRAM 3

x	x	o	o	x	x	o	o	x	x	o	o	x	x	o	o
x	x	o	o	x	x	o	o	x	x	o	o	x	x	o	o
o	o	x	x	o	o	x	x	o	o	x	x	o	o	x	x
o	o	x	x	o	o	x	x	o	o	x	x	o	o	x	x

DIAGRAM 4

o	o	o	x	o	o	o	x	o	o	o	x	o	o	o	x
x	o	x	o	x	o	x	o	x	o	x	o	x	o	x	o
o	x	o	o	o	x	o	o	o	x	o	o	o	x	o	o
x	o	x	o	x	o	x	o	x	o	x	o	x	o	x	o
o	o	o	x	o	o	o	x	o	o	o	x	o	o	o	x

DIAGRAM 5

o	x	o	x	o	x	o	x	o	x	o	x	o	x	o	x
o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
x	o	x	o	x	o	x	o	x	o	x	o	x	o	x	o

**X = NEEDLES SELECTED
PUSH TO HOLDING POSITION**

in stripes. Mohair is a little tricky; you must make sure that the latches are open all the time and not caught up in the hairs of the yarn. It is certainly worth the extra effort because a little of this expensive yarn goes a long way. Diagram 3 shows a little "box" pattern, obtained by using two rows of two selected needles alternating with two non-selected,

followed by the two needles between being selected on the next two rows. For a sweater, a 12-row weaving stripe followed by plain knitting of equal or shorter depth, makes for an interesting garment, economical on the mohair and on the time required to make it.

When it comes to using thick or textured yarns the effects

become limitless. All you need to consider is how you want to present the finished look, since using these yarns closely woven would give a very thick and heavy cloth. Start by considering the background yarn. Using double knitting will make for a thinner fabric than say, Aran weight. Keeping the loops separated by plenty of stitches and rows also helps to make a supple finish.

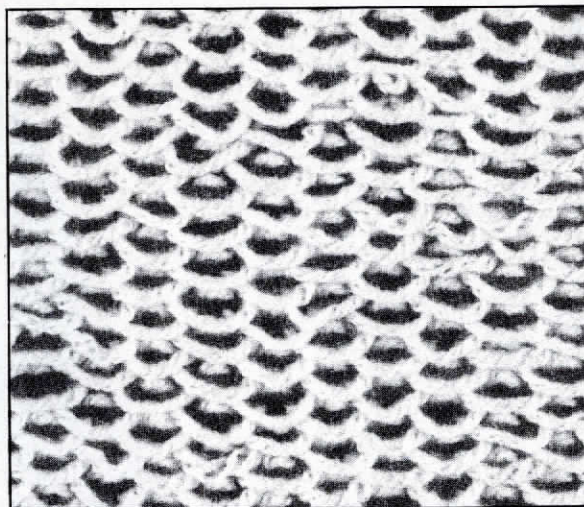
Double knitting yarn was used for both Sample 4 and Sample 5. The dark colour sets off the novel effect of the yarns and both of these show up probably better than they would if they were plain knitted on the machine. Sample 4 is in a nubby yarn interspun with ribbon and this is woven in alternating rows of alternate stitches and every fourth stitch. On the pattern diagram this appears as tiny diamonds but it looks quite different when completed. Maybe this is one of the bonuses of weaving, you cannot be certain of the result until you try out any particular pattern in a variety of yarns.

The yarn used for weaving in Sample 5 is really very thick with large bobbles spun in; despite this, because it is acrylic, it is very light in weight. To keep the fabric light and to display the bobbles, this has a row of alternate stitch weaving on the first and fourth rows of the pattern. Although it follows that you have two rows of weaving together, with two plain rows between, it conveniently places the weaving yarn at the correct end of the row for each row of pattern.

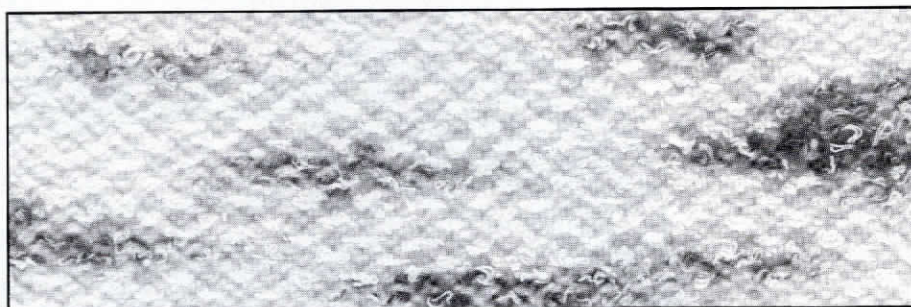
These samples show just the beginnings of what you can do. Besides making totally new-look knitting you can now examine the work in a different light. Perhaps you have made a few rows that you like but consider too solid? Do not discard anything, this short pattern might turn out to be ideal as a border to a jacket. Why not use a small portion of weaving for the pockets and yoke of a garment? The patterns are more subtle than plain stripes and merge pleasantly with the background, looking wonderful when placed vertically. They look particularly good on side-to-side sweaters, breaking up a very plain sweater by putting the colour changes where you will, in either a regular pattern of stripes or where and when you think they look good – and, of course, according to how much weaving yarn you have to spare. Remember, with only just one ball, you could have a single broad stripe over one shoulder to turn a

plain sweater into an eye-catching garment.

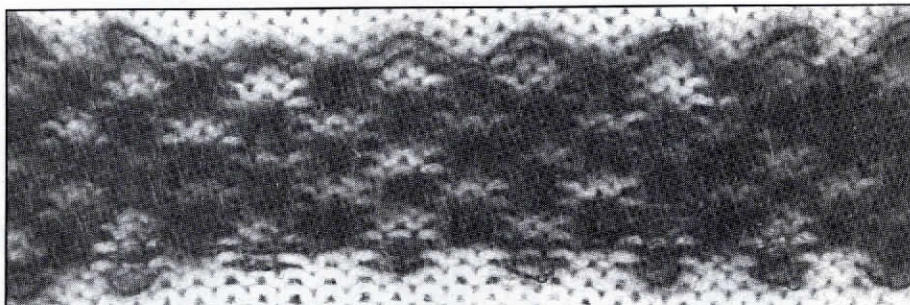
You can see that playing about, indeed, being your own exclusive designer, is an attitude that wins compliments in weaving. Just in case you don't have enough time to do your own experimenting, we shall bring you a pattern in a woven fabric quite soon and it won't be one to tax your experience or your patience.



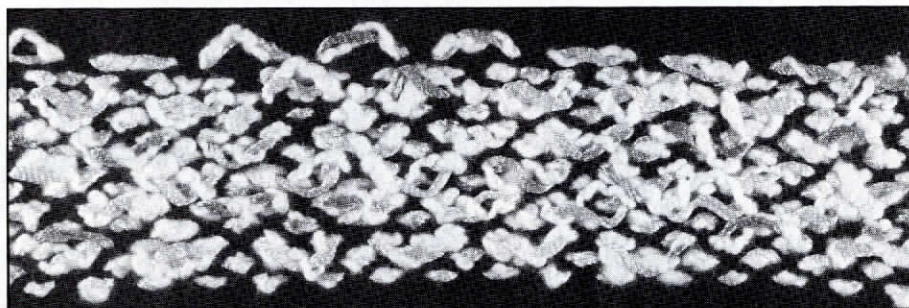
Sample 1



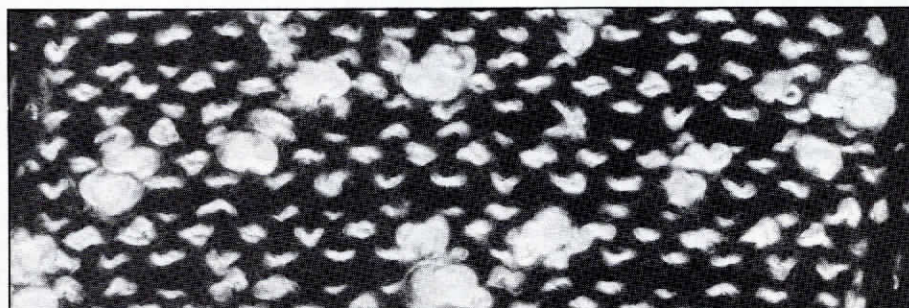
Sample 2



Sample 3



Sample 4



Sample 5

2



2 INCA STYLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Jacky.

1 [1, 1, 1] x 500g cone in Cream (MC)

1 [1, 1, 1] x 500g cone in Taupe (A)

1 [1, 1, 1] x 500g cone in Silver (B).

GARMENT WEIGHT

Finished garment in first size weighs 405g

The fibre content of this yarn is 50% Mohair, 50% Acrylic. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 112 [117, 122, 128] cm, 44 [46, 48, 50 1/2] in.

Length to shoulder 66 [66, 68, 68] cm, 26 [26, 26 3/4, 26 3/4] in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 30 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 6 rows MC/A, 2 rows MC only (st st), 2 rows B only (st st), 4 rows B/MC, 4 rows B/A, 2 rows A only in feeder 1/A (st st), 4 rows MC/A, 4 rows MC/B, 2 rows MC only (st st), 4 rows MC/A, 2 rows MC only (st st), 2 rows B only (st st), 4 rows B/MC, 2 rows A only (st st), 6 rows B/MC, 2 rows A only (st st) and 2 rows MC only (st st). These 54 rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [89, 93, 97] Ns at left and right of centre 0 to WP. 170 [178, 186, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [88, 92, 97] Ns at left and 85 [88, 92, 97] Ns at right of centre 0 to WP. 170 [176, 185, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

2nd SIZE

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

170 [178, 186, 194] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt **. K 170 [170, 176, 176] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 [30, 34, 34] sts. Using nylon cord, K 70 [74, 76, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 58 [62, 64, 68] sts. K 2

rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

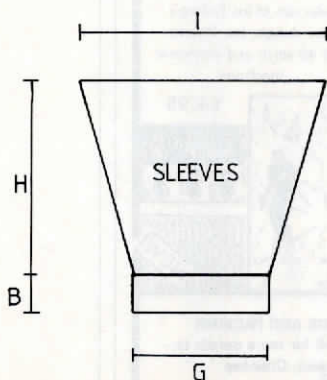
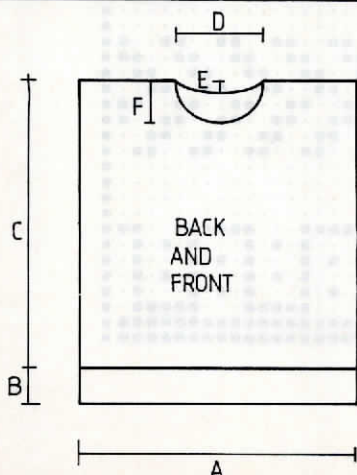
Work as for back to **. K 152 [152, 158, 158] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 16 [16, 20, 20] sts. Using nylon cord, K 77 [81, 83, 87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 58 [62, 64, 68] sts rem. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 42 [42, 45, 45] Ns at left and right of centre 0 to WP. 84 [84, 90, 90] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 150 [150, 156, 156] sts. K 19 rows. RC shows 118 and work measures 39 cm, 16 1/2 in. Cast off.



A = 56.5 [59, 62, 64.5] CM

B = 7 CM

C = 59 [59, 61, 61] CM

D = 18 [18, 19, 19] CM

E = 2 CM

F = 8 CM

G = 28 [28, 30, 30] CM

H = 39 CM

I = 50 [50, 52, 52] CM

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CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 66 [66, 70, 70] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 [65, 68, 68] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 84 [84, 90, 90] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 8 rows. Using MT-3, K 15 rows. Using MT-2, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 0 [0, 1, 1] st. 146 [146, 154, 154] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 66 [66, 70, 70] sts around back neck and 80 [80, 84, 84] sts around front neck and place on to Ns. Using MT+2, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 146 [146, 154, 154] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 30 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 146 [146, 155, 155] Ns to

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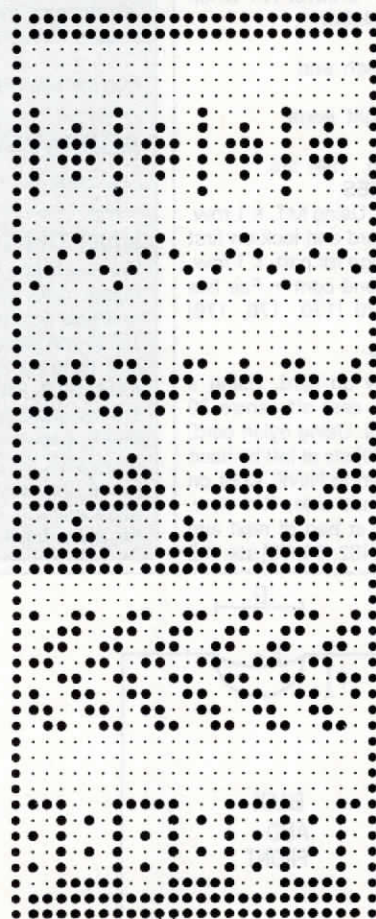
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OVER TO YOU

HEMS AND EDGES

Hems and edges can make or break a garment. They can be a design feature which will turn an ordinary boring brown-paper-bag jumper into a couture garment or make it look like a refugee from a jumble sale (car boot sale?). On an elaborately patterned item, an over-done edge may just be the straw that breaks the camel's back tipping an interesting bit of knitting over the edge into a hideous monstrosity – a people-shaped tea-cosy.

Janet Nabney

There are basically two jobs to be considered here. One is how you are going to "design" the edge; will it have a pattern and, if so, what kind of a pattern will that be, or will it be plain? The second task is to decide how it will be *joined* to the garment? (Indeed what sort of construction techniques will you use when putting the garment together?) Making-up, the actual construction process, can make an enormous difference to the look of a garment. It is a feature of garment making that is often overlooked when making decisions about style, cut and look, colour and pattern.

Work can be joined by casting-off on the machine on side seams as well as on the stitches at the beginning and end of a knitted section. By using this technique you can achieve a neat finish without elasticity or undue stretchiness. This feature is quite useful when joining sections which might be under strain such as shoulders and side seams for skirts. The two sections can both be picked up on to the machine needles, either right sides together, or wrong sides together (if you wish to make a design feature of the seam); knit one row and cast off using a latch tool. If both sections are on waste knitting (such as shoulders), the second row of stitches may be pulled through the first by hand, before knitting the row for casting-off.

One of the problems is that people are willing to make numerous samples for garments – experiment after experiment, tension swatches galore; but they

resent spending an additional amount of time on the edges, finishing and trimmings! The construction techniques must also be borne in mind. Front bands can be either too tight or too loose and sloppy. Neck bands won't stretch out wide enough to go over the head, or they flop too loosely around the neck, staunchly refusing to spring back to give a "neat fit".

When calculating for the body of the garment, the knitter often just casts on the required amount of stitches for the chest measurement and begins knitting with a rib in the fervent belief that a rib *MUST* be tighter than stocking stitch and will therefore give the necessary close fit for the bottom edge of the garment and "pull" the garment "in". Now we know to our cost that this is not always the case and it is painful when, having knitted a whole garment lovingly in an intricate Fair Isle pattern, you remove the work from the machine only to find that the hem sticks out like a ballet dancer's tutu! If sampling were done before the garment was begun you would quickly realise that in some yarns, even though a much smaller stitch size is used, the ribbed edge can end up being, at best the same width as the garment and at worst much wider than the garment. This is especially true if natural soft non-springy yarn is used such as cotton, cashmere, silk or fine merino lambswool.

Another factor in reducing the width of fabric at the hem compared to the body of the garment apart from stitch size can be the number of needles used. If you are knitting an "industrial"

2x2 half-pitch ribbed edge you are using one third MORE needles on the rib than on the stocking-stitch fabric. In transferring from a rib to stocking stitch, you have to reduce the number of stitches, therefore you are actually DECREASING evenly across the needle bed – yet you expect the fabric to be wider! Actually the 2x2 industrial half pitch needle set-up means that working needles on each bed are closer to one another, therefore producing a tighter, neater rib. If you removed this rib on to waste yarn and tried to replace the stitches on by one on to a single bed, you would find it impossible to do so over more than about 30 needles. The rib simply wouldn't stretch! If, however, you had both the garment edge and the 2x2 half pitch rib on waste yarn and the same number of stitches on both samples, you could easily graft the two sections together. This produces an extremely neat and effective edge especially for garments knitted in Shetland wool.

Even with a single bed hem or a mock rib, the rib often doesn't pull in enough. No wonder your rib can be floppy. The way out of this predicament is basically to consider the hem or edge as a totally separate element. Design it carefully as you would a separate design feature of the garment, doing samples of the edges in question and ADDING them on to the sample of the fabric for the body of the garment.

The edge will be added on to the garment sections AFTER they have been completed. The techniques used in adding them after are entirely up to you. Start your work on waste yarn and knit the section in question. Then turn it upside-down and pick up the last row of stitches in main yarn. Put them back on to the machine REDUCING evenly across the row. You can now think about adding your hem or edge. (Of course for the neck edge you may not wish to reduce the number of stitches but you will still need to add the edge after the garment has been completed.) You have basically three choices:

1 Knit the hem straight on to the bottom of the garment after it has been picked-up on to the machine. You can then either:
a. cast off loosely with a latch tool, or
b. bind off by hand with a needle and thread. There are various ways of doing this

depending on whether the edge is done on a single or double bed machine and which way round you have picked-up the garment edge.

i. If you have picked up the garment with the wrong side facing you, knit the hem or edge. Remove the work on to waste yarn. Fold the hem over and catch-stitch down the last row of main yarn loops on the inside of the garment. If your catch stitch is loose this will give you a very stretchy edge.

ii. If you have picked up the garment with the right side facing you, knit the hem or edge. Remove the work on to waste knitting. Fold the hem over on to the right side of the work and back-stitch into the last row of main yarn loops.

iii. Cast-off ribbing.

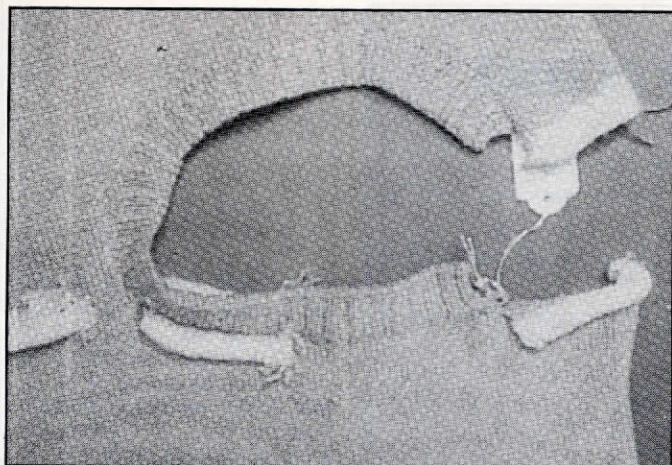
2 Remove the decreased garment section from the machine on to waste yarn. Knit the hem or edge separately on the same number of needles and graft (by hand with a needle and thread) the two sections together.

3 Knit your hem or edge separately on the single bed. Double-up the hem and then knit one row. This results in a decorative row at the joining point. Then pick the garment up on to the needles, decreasing evenly across the row (or just stitch by stitch if it is a neck edge). Cast off the two sections together.

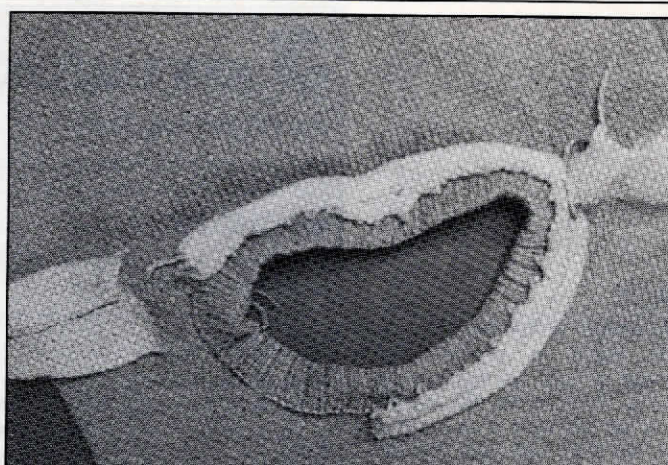
Each one of these methods has its advocates but I prefer a method which does not involve casting-off on the machine as this does limit the stretchability of the edge.

The joining seams can be done by various techniques. They all have their pros and cons and in the end it is your critical threshold and your skill that dictates whether time, appearance or ability is the most important factor in deciding which one you will use. Seams can be joined by:

- a. Mattress stitch (edge to edge),
- b. Grafting (end to end). Beware as this kind of join is very stretchy but it is good for toes on socks and tops of mittens.
- c. Back stitch,
- d. Crochet,
- e. Overlocker or sewing machine, or
- f. Picking up two edges together on to the knitting machine and casting off.



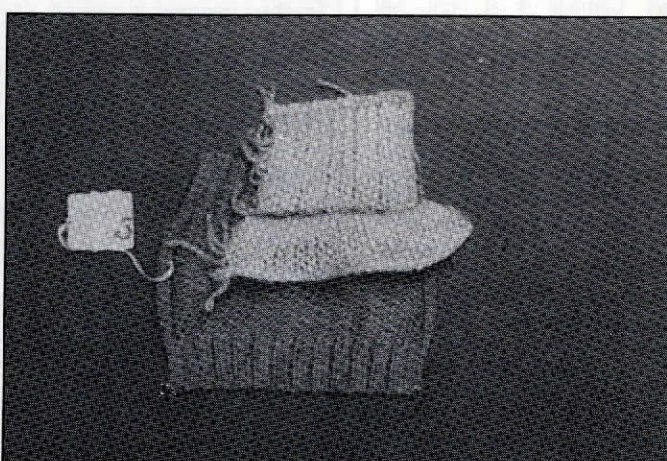
SAMPLE A: Shoulder stitches taken off on waste yarn for joining.



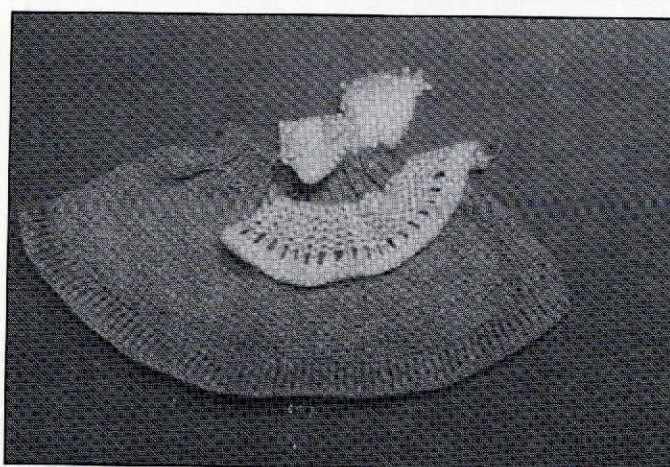
SAMPLE B: Stretchy neck edge with a folded hem.



SAMPLE C: Hand-grafted join made from sets of equal numbers of stitches.



SAMPLE C1: Rib is decreased on to waste yarn for a hand-grafted join.



SAMPLE D: Rib is bound-off by hand.

One of Janet Nabney's popular lectures is devoted to hems and edges. Here we bring you the first part in which she deals with methods of joining the edge to the garment and discusses some of the options. Next month she continues the theme with her design ideas.

3 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Emu Superwash 4-ply.
5 [5, 6, 6, 6] x 50g balls in Bottle (MC).
4 [5, 5, 5, 6] x 50g balls in Maroon (A).
3 [3, 3, 3, 4] x 50g balls in Black (B).
2 [2, 2, 2, 2] x 50g balls in Jade (C).
1 [1, 1, 1, 1] x 50g ball in Cream (D).

GARMENT WEIGHT

Finished garment in second size weighs 600g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to Emu Wools Ltd., Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 97 [102, 107, 112, 117] cm, 38 [40, 42, 44, 46] in.
Actual size 114 [120, 127, 131, 137] cm, 45 [47½, 50, 51½, 54] in.
Length to shoulder 69.5 [71, 71, 73.5, 73.5] cm, 27½ [28, 28, 29, 29] in.
Sleeve seam 50.5 [51.5, 51.5, 52.5, 52.5] cm, 20 [20¼, 20¼, 20¾, 20¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

PATTERN

* K 1 row C. Cont in Fair Isle, but do not release card. K 2 rows C/B. Cont in st st. K 1 row C, 8 rows A and 1 row B. Cont in Fair Isle, but do not release card. K 2 rows B/D. Cont in st st. K 1 row B and 8 rows A. Rep from * once more using MC instead of A. These 48 rows form pattern.

Ns bringing Ns back to WP. Take carriage to left without knitting. Cont in patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 48 [50, 50, 53, 53] Ns at left and right of centre 0 to WP. 96 [100, 100, 106, 106] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 1 row. Cont in patt, K 2 rows. Shape sides by inc 1 st at each end of

next and every foll 6th [6th, 6th, 7th, 7th] row until there are 142 [146, 146, 152, 152] sts. K 21 [25, 25, 7, 7] rows. RC shows 157 [161, 161, 165, 165] and work measures 43.5 [44.5, 44.5, 45.5, 45.5] cm, 17¼ [17½, 17½, 18 18] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 74 [76, 76, 78, 78] sts in 1x1 rib. K 3

tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 1 row. Using MC, K 33 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 74 [74, 74, 77, 77] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 96 [100, 100, 106, 106] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 166 [170, 170, 174, 174] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 13 rows. Using A, K 4 rows. Using MC, K 13 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 167 [170, 170, 173, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 10 rows. Using MT-4, K 3 rows. Using A, K 5 rows. Using MC, K 3 rows. Using MT-3, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1st SIZE

Dec 1 st.

4th AND 5th SIZES

Inc 1 st.

ALL SIZES

166 [170, 170, 174, 174] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 72 [74, 74, 76, 76] sts around back neck and 94 [96, 96, 98, 98] sts around front neck and place on to Ns. Using MT+2, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 81 [85, 90, 93, 97] Ns at left and right of centre 0 to WP. 162 [170, 180, 186, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 1 row. Using MC, K 33 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 81 [85, 90, 93, 97] Ns at left and 80 [85, 89, 92, 97] Ns at right of centre 0 to WP. 161 [170, 179, 185, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 31 rows. Using A, K 5 rows. Using MC, K 31 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *

1st, 3rd AND 4th SIZES

Inc 1 st at right edge.

ALL SIZES

162 [170, 180, 186, 194] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set RC at 000. Using MT, cont in patt ** K 218 [224, 224, 232, 232] rows.

SHAPE NECK

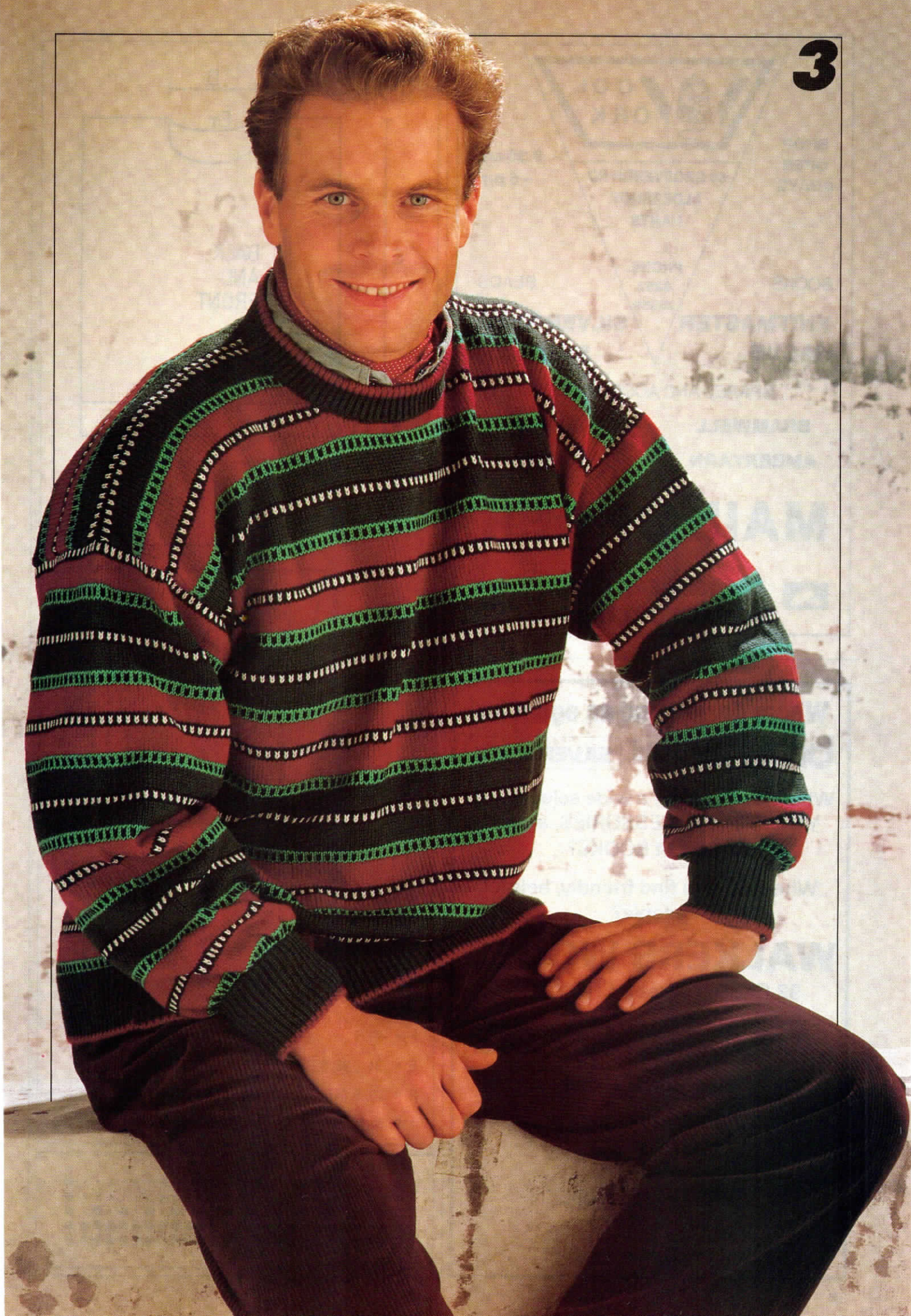
Using a length of appropriate colour, cast off centre 30 [32, 32, 34, 34] sts. Using nylon cord, K 66 [69, 74, 76, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 54 [57, 62, 64, 68] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Take carriage to left without knitting. Cont in patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 194 [200, 200, 208, 208] rows.

SHAPE NECK

Using a length of appropriate colour, cast off centre 22 [24, 24, 26, 26] sts. Using nylon cord, K 70 [73, 78, 80, 84] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 54 [57, 62, 64, 68] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem





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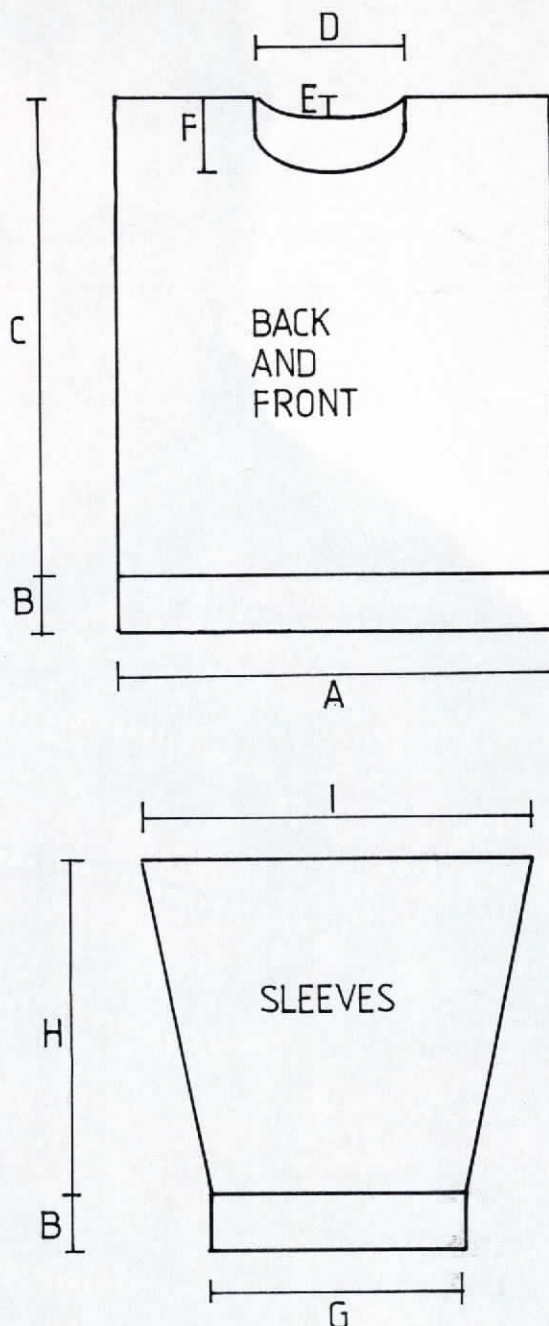
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A = 57.5 [60.5, 64, 66, 69] CM

B = 7 CM

C = 62.5 [64, 64, 66.5, 66.5] CM

D = 19 [20, 20, 21, 21] CM

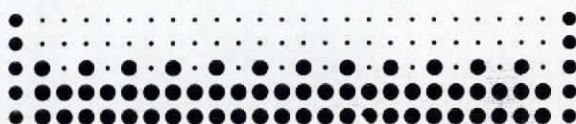
E = 2 CM

F = 9 CM

G = 34 [35.5, 35.5, 37.5, 37.5] CM

H = 43.5 [44.5, 44.5, 45.5, 45.5] CM

I = 50.5 [52, 52, 54, 54] CM

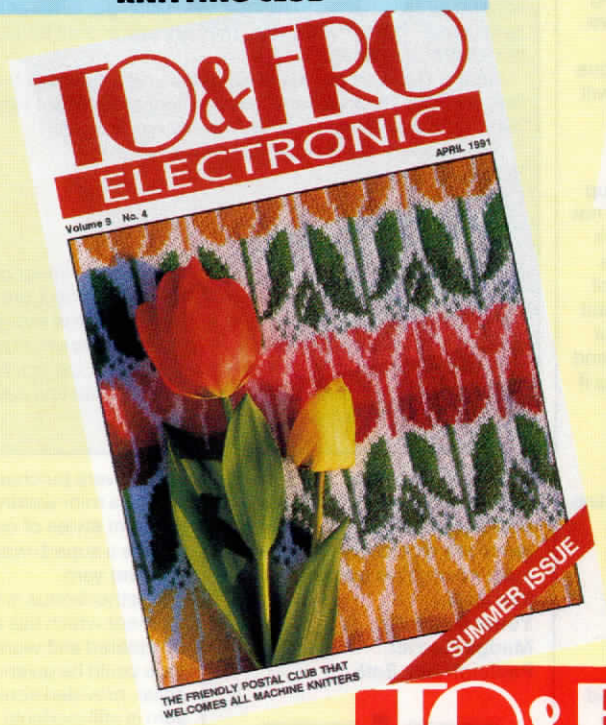


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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne,

I just had to write to say how nice it was to read Joan Lafferty's article on the Brother 710.

I have had one of these machines for the past six years and really love it. I can knit many of the patterns in *Machine Knitting Monthly* even though they have been designed for punchcard machines. It is often possible to transfer a punchcard on to the "button system" if it is two, four or eight stitches in width but quite often it is easier just to use a different pattern designed especially for the 710. The finished garment will have the same shape, just a slightly different design.

I find this machine can do everything I ask of it and sometimes more. I have looked at other machines at exhibitions but I always go back to my old faithful.

I do hope other readers haven't got their 710s "under the bed" as suggested by Joan. If so, I would advise them to experiment and discover exactly what these machines are capable of. They might get a nice surprise!

Keep up the good work - lovely magazine.

Yours sincerely,
Jean Koch
Walthamstow, London

Dear Anne,

Reading the letter, September 91 issue, from Anne Lee, reminds me of my first garment.

I had joined a club and the "founder" produced the most fabulous garments, having also designed them. She was also very helpful and taught us a great deal. At the end of one session, she asked us each to make a garment ready for the following week. I was very ambitious and produced a cardigan. Remembering Win's (Founder) words about finishing off, I very carefully backstitched all seams. However, I was rather pushed for time and it was the day of the club and I only had the little piece at the back of the cuff. "Never mind that, it is only the

back and she won't see it."

However, Win went through each garment, pointing out the faults and when it came to my garment, she praised my work, the knitting and sewing up, but, she ended with "pity about the oversewing on the back of the cuff, you have ruined an otherwise perfect garment. You thought that no one would notice, but I did and so will others."

This deflated my ego very badly, but I always think of her words whenever I am making up any garment, taking great care not to ruin my otherwise good work.

Yes, I agree that some of the knitwear on sale at the fairs is of poor quality. I have an awful habit of looking at these garments for the making up (thanks to Win) and sometimes the stall holder asks if I want to buy and I will make some comment about being a machine knitter myself and checking the making up, or on seeing a very badly made neckline will pass comment.

Yours sincerely,
Mrs Pauline C. Inker
Penarth, South Glamorgan

Dear Anne,

A friend and I have just returned from a four day knitting course with Shirley Cowling of Hardwick Farm, Winkleigh.

We were made very welcome by both Shirley and her husband, Derek. The accommodation was very clean and comfortable.

Nothing seemed too much trouble for Shirley. She transported us to the village each morning to do our shopping and so on and on Tuesday evening took us to her knitting club nearby. Here again we were made very welcome; the "knitters" were very friendly and we enjoyed a demonstration on spinning.

Shirley is a very thoughtful and kind person, as a teacher she has the "know how" to instruct her students. We learned a lot, laughed, had fun and enjoyed ourselves so much we have

★ STAR LETTER

Dear Anne,

As I get older, I tend to put things down and forget where I have put them, so I have devised a few dodges to help me (a) be a bit tidier! and (b) keep things safer!

First of all, I have put eight plastic cup-hooks on the wall; four are spaced out to match the weight holes in the ribber combs and the other four hold the extensions, the nylon cords and the flat-bed cast-on combs - unless I can't quite reach the empty peg, then I hang the comb into the wire of the ribber comb.

Oatcakes come in cardboard cylinders which are just right to hold oddments like the multi-prong tool, scissors, tape measure and old fashioned No. 13 sock knitting needles!

Then I have a large horsehoe magnet hanging from the upright of my table lamp, an ideal place for the bodkins which otherwise walk from here to there and back!

On the foot of my table lamp sits a cotton reel, attached firmly by a piece of Blu-Tack; into the little hole I drop sewing needles, usually with a small piece of cotton still attached - too small to get entangled, but long enough to help lift out easily.

I have also collected a pair of long poster hangers, which cover up the gate pegs when necessary. I have up-ended a shoe box for my punchcards and I have a plastic folder hanging from the cup hooks, to keep patterns accessible - Oh yes, I also got a pair of "computer spectacles" from my optician, they are easier than bi-focals for mid-distance reading!

Finally, I have an old metal filing box under the machine table, not only for filing loose patterns but also for use as a foot-rest, being a "shortie" I need help to sit high on my typist's chair!

Now, back to my Brother 881; have fun!

Yours sincerely,
Edna Cahill
Cowes, Isle of Wight

Good Heavens, Edna, you would surely win any "most organised knitter" contest. However, there are some excellent tips in your long list which I'm sure other readers will wish they had thought of first. Thank you for passing them on. Such devotion to your knitting just has to make your's this month's Star Letter. I hope you have a place organised to keep the year's supply of MKM that you have won - or will you spend the £5 on a binder?

booked for next year.

If we hadn't been readers of your magazine (for a number of years) we would have missed a most informative and enjoyable four days.

Yours sincerely,
Madge Garrett
Padleigh Hill, Bath

Dear Anne,

Being a larger than average lady, I do not suit the usual bands associated with a V-neck cardigan, so I always put some kind of collar on mine, which seems to add a bit of interest. However, when wearing a V-necked dress or blouse with revers, a plain collarless band "sits" better. With this in mind, when packing for my holidays, it occurred to me that if I had a cardigan with a detachable collar (in the same way one zips a hood off a jacket), this would be the answer. In effect I would have (take a deep breath!) a colour/pattern co-ordinated zip on/off collar.

If more than one open-ended zipper of the same type and

length were purchased, this could lead to a mini-wardrobe of different styles of collar; it would also be a superb way of using up left-over yarn.

Another bonus is that any garment which has already been completed and worn for some time could be given a detachable collar, provided some left-over yarn is still available.

With the above in mind, I just had to try out this idea and I am delighted to say it has worked.

I would be willing to send on details of how I achieved this, if you wish, but it is so straightforward, no explanation is really necessary.

I hope other knitters will be interested enough to have a go.

Yours sincerely,
Mrs S. M. Burgess
Lymm, Cheshire

*Dear Mrs Burgess,
Thank you for your economical tip. It makes a cardigan more versatile and saves on weight when packing. Any reader who cannot design her own detachable collar is welcome to a copy of the instructions you provided if she sends a SAE to us.*

Dear Anne,
Despondantly, I've come to the conclusion that I'm a knocked-out knitting knutter!!

Having brought my first knitting machine, spent many exciting months learning how to use it, joined a local knitting machine club, bought a neon light so I can see what I'm doing, purchased some of Mary Dowse's lovely designer patterns and fervently read every word in MKM (to glean even more knowledge from Ann Kite's Teach-In series), I'm asking myself what now?

Yes, I've knitted for the family, they are swamped with enough knitwear to last them for years – just plain garments for the time being, but excitedly I tell them, just wait until I can afford to get the colour-changer and the intarsia attachment – or even swap my manual for the latest computerised model – then you'll see what can be knitted.

To be realistic there are only so many knitted garments that my own family need, so where do I go from there?

In July I booked a table at the Dinton Pastures Festival Craftwear Workshops. I had made lots of children's 'cute' sweaters and jumpers with left-over yarns. Four other knitting ladies were there too, so we had lots in common to chat about. There were knitted dolls and toys for the kids too and possibly the proceeds will go to a charity of some sort . . . ?

The thing that really bothers me, and I don't want to sound mercenary about this, is can we ladies really afford these machines, their gadgets and attachments which cost literally hundreds of pounds to knit for charities? Somehow I think not. Charity in these times begins at home – at least, for some of us eking out costs.

Knitting magazines such as yours can give us incentive here. Can you tell us how home machine knitting can be made profitable please? Perhaps a competition to inspire us to greater things? A fashion show? Really any bright ideas you or your readers come up with can help to keep the momentum going, adding to that first flush of excitement that we can actually make these machines work for us – that we become their masters and not the other way round.

I'd be so interested to hear from you – or read your response in MKM, as there must be lots of super things we can do to overcome this halfway stage of despondancy before an outlet is created from our efforts – and this helps the whole industry.

Yours sincerely,
Kate Westwood
Twyford, Berkshire

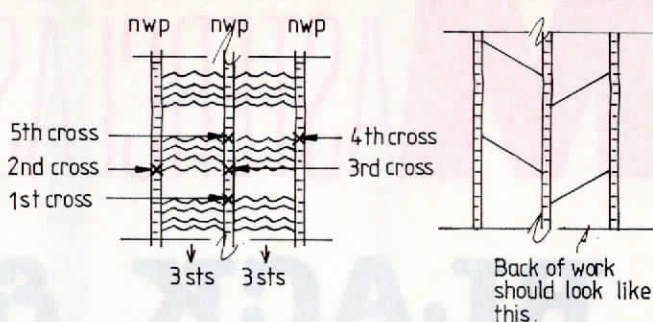
I wish we could wave a magic wand for you Kate but if there was an easy answer to your plea we would all be rich. Unfortunately, as with so many skills, making a

profit from knitting is not impossible but very difficult. Many, many people with a talent for dressmaking, cake decorating, art, flower arranging and so on manage to make a little money by selling their products privately, but to turn these small profits into something more ambitious is a big step.

Those who are successful have something special – either their ideas or designs, their business skills, their timing or just sheer luck – probably the most vital ingredient. So I wish you luck with your knitting Kate and hope you find the right outlet. Meanwhile it's the stall at the fair or market, the small ad in the local paper or shop window, the designer 'exclusive' for the smart boutique or perhaps a co-operative venture with the local knitting club?

Dear Anne,

I am enclosing a drawing (hope you can understand it) of a quick way to do a cable. The man in charge of the Knitting Club I go to showed us how to do this at one



of the meetings.

As you can see you leave a needle out of action either side and in the middle. I used three stitches for this example but you could use two, four or five. After the panel is as long as you want, thread a tapestry needle with the same wool. Count up four rows and insert needle where I have drawn first cross; count up another four rows and bring needle up underneath at second cross; take it straight across to third cross at middle NWP then underneath and up four rows at other side to fourth cross; lastly straight across to middle NWP and fifth cross. Repeat this along the whole length of your panel,

unthread the needle and pull your wool at either end (leave a tail at beginning and end) gently and simultaneously and your panel pulls into a very nice cable.

You may already know about this 'Imitation Cable' as I call it. Personally I think it is the greatest thing since sliced bread; it also gets over the problem of dropping stitches when you are transferring them and using wool that is difficult to transfer. You could also do a tacking stitch up the sides of your cable with a contrasting wool or a lurex thread.

Thank you for a great magazine.

Yours sincerely,
June Shaw
Lakemba, Australia

Dear Anne,

At last I have managed to persuade my daughter to model some of the things I have made her and enclose two photos. I followed the patterns to the letter and as you can see they have come out perfectly. I would like to say thank you to the designers. The two piece needed a lot of concentration but the bolero is a lovely easy design and I have made several as presents for friends.

Would it be possible to put the designer's name on the pattern.

Often I would like to say a personal thank you to a designer for a pattern that has gone down well with my family.

I have read letters complaining that there are not enough patterns for a particular machine but I feel that if there is only one pattern that I can use, with all the articles and info, MKM is jolly good value for money. Mind, the patterns are so good that I can usually use more than one and as I have a

Passap 80 as well as a single bed Brother 930 I'm spoilt for choice. Please thank the designer of your baby clothes, they are super and although my children are 17 and 19 I love making them for my friends' babies.

Best wishes to everyone at MKM.

Yours sincerely,
Jennifer Nowak
Varese, Italy

Thank you Jennifer for the photos of your daughter Emma. She looks great in her MKM-knits but I think you deserve some praise too. We pride ourselves on our patterns but the finished result is only as good as the knitter. For the most part we do not name our designers but as regular contributors they are sure to see your letter and will be delighted by your kind appreciation.



MASTERCLASS

BLACK &

WHITE

MAGIC



"Hair as black as jet, skin as white as snow." Snow White and the magic mirror knew a thing or two! This is the most wonderful colour combination.

Not only Snow White, but think of all those beautifully clad Dutch ladies in 17th century paintings, in all the panoply of their black wools, velvets and satins, with their magnificent airy white lace collars and caps, which made even the most ordinary housewife look unbelievably elegant and well-dressed.

It is amazing how much "colour" can be achieved by simple black and simple white, from the dense black of wool, the glittering jet of rayon and lurex, to the gentle whites of unbleached wool and the "whiter than white" of cottons, linens and synthetics. Think of the simple little black dress with a white collar, the little white dress with black beads, a black sweater with a white skirt, a white sweater (lovely in mohair) with black skirt or pants. Before you even start patterning your knitting you could make a whole wardrobe – coats, wraps, jackets, dresses, skirts, leggings, sweaters, stoles – just about everything.

Of course, when you add pattern and texture the fun really begins. A simple "Fair Isle", single jacquard or double jacquard pattern in shiny black rayon with a dense black wool background makes a gorgeous brocade-like fabric for sweaters, dresses and coats; a shiny white rayon used with very matt white makes a wonderful wedding dress – or just a beautiful damask-like skirt or "little" dress. Heighten the effect with jet beads or "crystal" or "pearls" and it would grace the grandest occasion.

FAIR ISLE

This idea works best in a fairly large and simple pattern to make the most of the shiny design, but

when you begin to use black on white or white on black you can use all sorts of patterns. I have always remembered John Allen wearing one of his own sweaters at a knitting show, it was one of the best uses of black and white I've seen. This was a simple small scale geometric "Fair Isle" pattern in black and white. Worn with black trousers and white or black shirt, this made a very "gentlemanly" version of the more usual multi-coloured "Fair Isles" so often knitted for men – and yet I have hardly ever seen anyone else wearing one.

Small geometric or "cross stitch" type motifs are great if you are trying your hand at designing your own or there are usually some ready-designed with your machine.

Incidentally, I always try my own in black and white first, as if it looks good in black and white, it works in any other colour as well.

LACE

If you are a lace lover, don't forget that you simply cannot beat black and white lace, whether worn over the same or a contrasting colour. Black lace is particularly lovely for transparent sleeves or yokes, with skin showing through and white lace is one of the freshest and most becoming ways to frame the face. Both also make stunning dresses, skirts and wraps.

If, on the other hand, you don't fancy knitting lace, why not try a black sweater or dress with a square or circular yoke with a white pattern on black for a lace-like effect. One of Iris Bishop's circular yokes from her "Borders and Yokes" book would look magnificent in black and white, or you could use the idea for any yarn from the finest kid mohair to the heaviest of "chunkies" for a whole range of sweaters and jackets.

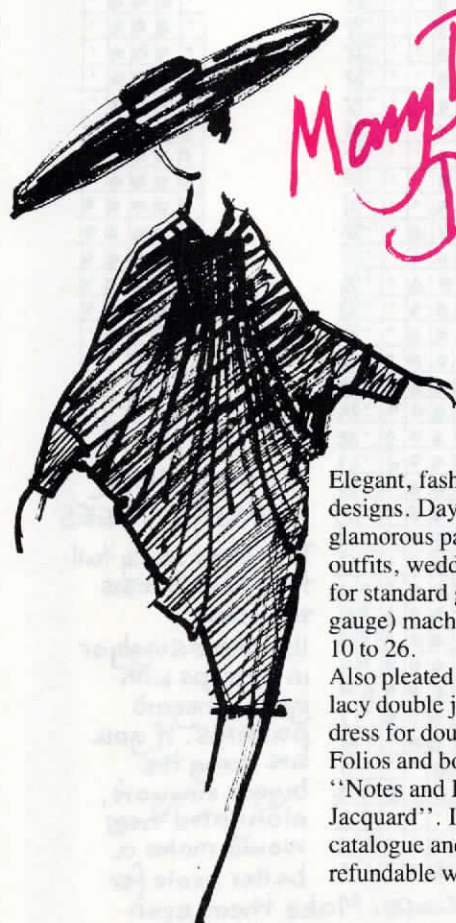
This seems just the right time of year to try these as, although I hope we don't have QUITE so much snow as last year, a light powdering of snow and frost does transform everything around us to magical black and white and inspires wonderful ideas for knitted patterns, from the delicate black tracery of leafless trees to

splendid chunky patterns of roofs and buildings. And I must tell you about my own particular magic moment which DID happen during the "Big Snow" of last February and which has been burning holes in my sketch book ever since until I could find the right time to share it with you.

Last year I went on a coach "package" tour to Venice for the Carnival. (There was hardly any carnival because of the Gulf War, but that's another story!) In spite of superb drivers we staggered and slithered across Europe all night and through mist and fog to an almost invisible Venice, but the journey back home was a revelation of glitter and pattern; the sun shone, the snow glistened and all the way from Venice, right through Austria into Germany, there were vineyards, vineyards and more vineyards all

the way. Most of you will have seen vineyards dripping with vine leaves and grapes, but vineyards in winter are something else! There were neat geometric striped patterns of little black twiggly vines in tidy rows just crying out to be knitted and neat straight stripes on the flat land, turning into marvellous curvilinear patterns on mountain terraces. I filled pages of scribbles but I've picked out two patterns for you and I've had more fun thinking about these than any others I've designed, even my favourite peacocks and roses! They came large, they came small, some just in black on white and some with pale grey shadows about the roots, which I made by adding a very fine black thread or lurex to my white yarn. I think the "stripes" would make a gorgeous sweater, either used all over or as

39 ▶



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DEAR ANNE...

Continued from page 35

Dear Anne,

Having used up several cones of yarn and not wanting to throw the "empties" away, I thought of ideas to use them up. The enclosed is one of the better ideas and I hope you don't mind me sending it to you, hopefully to pass on to other readers.

The variation on the old "cup and ball" game is safe to use, even for the younger child, that is to say they won't hit themselves in the eye with a hard ball.

I think they will be popular for stocking fillers and craft fairs. I've knitted several, in different colours, patterns, pompons done in different colour ways, there's no end to the possibilities, my youngest child loves them and her friends want one as well!

The enclosed "catch a pompon" is yours to keep, but don't play with it too long or you'll not get any knitting done! It's only a test one of mine, you might like to knit your own.

Yours sincerely,
Susan Smith
Newport, Isle of Wight

Dear Susan,

Thank you – just what the office needed, an executive toy! I think other readers might like to try one too so we'll let them have the pattern of your "Catch-a-pompon" knitted on a Brother 950.

CATCH-A-POMPON

(Knitted on a Brother 950)

Tension approx 8 – favourite Fair Isle pattern. (Oddments of yarn.) Bring forward 30 needles and cast on in 'e' wrap with main yarn. Knit 2 rows. Take carriage past left turn mark, knob to KCL – programme for Fair Isle. Knit to right to select needles. Push in top MC button for Fair Isle. Bring in contrast colour. Increase 1 stitch each end of next row and then every other row until 40 stitches. Then increase 1 stitch each end of every following fourth row until 60 stitches. Break contrast. Knob to N. Knit 2 rows – cast/link off. Thread end of beginning yarn through cast on stitches, pull tight and stitch firmly. Sew up side to make the "sleeve" for the cone, catch tight at the top when in position on cone. Make a medium sized pompon, large enough to fit top (bottom) of cone, attach with main colour strand long enough to catch-a-pompon.

Dear Anne,

The question I would like to ask your readers is not as personal as it might seem! What do they do with their cast off old T-shirts and knickers – the fine cotton knitted type?

After cutting out all the shaped bits, hems, elastic and so on, I then cut the pieces into neat squares – they make fantastic cleaning/oiling patches for the machine. They never fray and leave behind lint or threads and are so much better than paper tissues which shred. I keep them in the tool tray near the oil and never have to hunt around for suitable cleaning patches.

I have just received the October issue and must congratulate you on the pull-out supplement (Classics for Men) – what a feast of lovely designs.

Reading the innovative ideas on how not to run out of yarn in the middle of a row (tie a cat bell on the end of the thread) leads me to tell you that if I think I am going to run out of yarn I tie the end to the beginning of the next cone and place it beside the first. If the knot shows on the right side of the knitted piece it can always be pulled through to the back and tidied up later.

Thank you for a super magazine – it is so full of information and excellent inspiration.

Yours sincerely,
Fiona Ellis
Little Eversden, Cambridge

Dear Anne,

Like Joan McLaren-Campbell of Wollaton, Nottingham, I also bought a copy of Wendy Phillips' "Sideways Style" being attracted to the designs illustrated (and who wouldn't be?). I have knitted garments sideways any number of times over the years, as I prefer Fair Isle knitted vertically instead of horizontally.

I think I too owe a debt of gratitude to Wendy Phillips for this superb collection of ethnic stitch patterns. I put together on a mylar sheet 13 of these patterns, representing Africa, India, Egypt, Greece, Scandinavia, China and Japan and have knitted a coat as a birthday present for my daughter. The sleeves also were knitted sideways, with a shaped crown to make a properly fitted sleeve; I taped the armhole and shoulder seams before inserting the lining by hand sewing.

The finished result has been a huge success with the recipient and my 12-year-old grand-daughter has requested a copy. It is a lovely warm and happy feeling to have given such pleasure and I would so like Wendy Phillips to know that her work is achieving so much enjoyment and success.

There is something I would like to do, if only I had a magic wand; and that is to give all knitters the know-how to chart and calculate their own patterns. So often they want to know "How do I make a larger size?", "Where do I find patterns for my machine?" and so many other queries in like vein. Nina Micklin designs in your September issue (patterns 4 and 5) are a good example; the pattern is written for a Singer 9000, but any knitter could skip the written instructions and follow the excellent charts, calculating stitches and rows from a tension swatch. Hey presto! Personally, I enjoy drawing the charts and would wish every knitter the same enjoyment.

Yours sincerely,
Mrs Joan Shelley,
Newton Abbot, Devon

Dear Joan,

Thank you for your praise. We think Wendy is wonderful too and you will be pleased to see she has joined our team.

Dear Anne,

I have been treating my husband's feet for verrucas and use an awful lot of sticking plaster. I hit on the idea of what to do with the empty plastic reels – I wind my nylon cords around them. Then I put the tops back on. It keeps them clean and you can see the colours. They don't get tangled if you do it as soon as

you've finished with the cord. I hope someone else finds this idea useful.

Yours sincerely,
Christine Bradburn,
Trent Vale, Stoke-on-Trent

Dear Anne,

As a very new beginner may I say how much I enjoy your magazine which I have been taking since April '90. I find it so helpful and informative and the patterns so inspiring. I have a Knitmaster 700 with ribber and am slowly finding my way around it.

Could you clarify one point. The patterns made on Toyota or Passap and so on, can they be used on my Knitmaster or are they only for the machines stated? If so, is there any means of adapting them? I have admired so many patterns only to read "made on a Toyota".

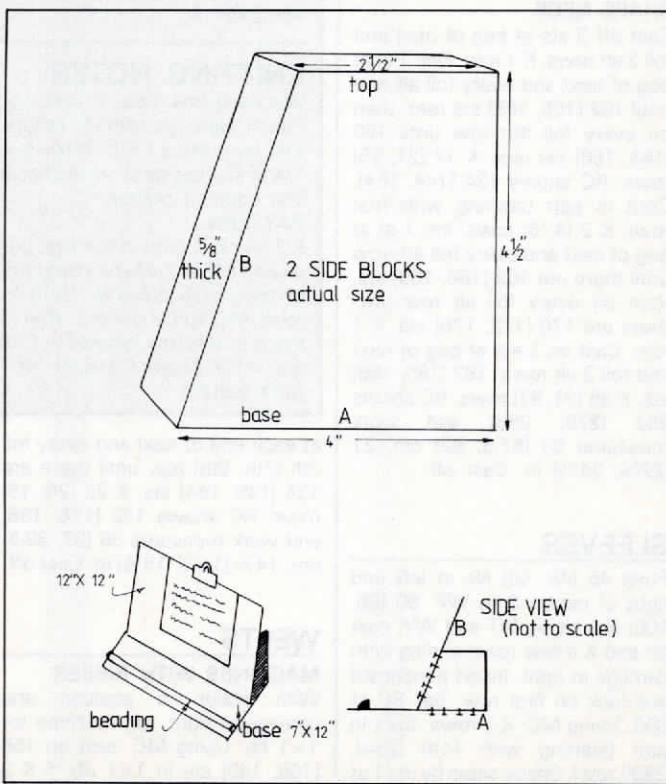
Perhaps your readers would be interested in my homemade pattern support. (Very cheap!) It fits in the table space behind the machine.

Requires: 1 piece hardboard 12" x 12"; 1 piece hardboard 7" x 12"; 1 piece beading 12" x 5/8"; 2 pieces 5/8" wood cut as in diagram; panel pins or small nails; glue.

Tack A to A as directed. B to B. Tack or glue beading, vertical facing the back 1" from front. (Stops the pattern sliding down.)

Front of base fits under machine edge. Can be secured at the back by grips purchased from any stationers. Can be moved anywhere along the table or if required stood on a table at side. If the pattern is small or floppy I secure it to the board with Bulldog clips.

Yours sincerely,
Mrs. D. E. Worsley
Stretford, Manchester



4 SIDEWAYS KNITTED SWEATER WITH TUCKS

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply.
2 [2, 2] x 500g cones in Navy (MC).
2 [2, 2] x 50g balls in White (A).
1 [1, 1] x 50g ball in Green Ice (B).
1 [1, 1] x 50g ball in Wine (C).

GARMENT WEIGHT

Finished garment in first size weighs 585g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 105 [114, 123] cm, 41¼ [45, 48½] in.
Length to shoulder 72 [73, 74] cm, 28¼ [28¾, 29¼] in.
Sleeve seam 43 [44, 46.5] cm, 17 [17¼, 18¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over pattern (tension dial setting approximately 7).
48 [52, 56] rows to 10 [11, 12] cm measured over one complete pattern on MT and MT-1 (tension dial setting approximately 7 and 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

PATTERN

K2 row B. * Cont in Fair Isle, but do not release card. Using MT-1, K 4 rows MC/A. * Make a hem by placing loops of last row worked in B on to corresponding Ns. Cont in st st and MT. K 2 rows B, 16 [18, 20] rows MC and 2 rows C. Rep from * to *. Make a hem by placing loops of last row worked in C on to corresponding Ns. Cont in st st and MT. K 2 rows C and 16 [18, 20] rows MC. These 48 [52, 56] rows form pattern.

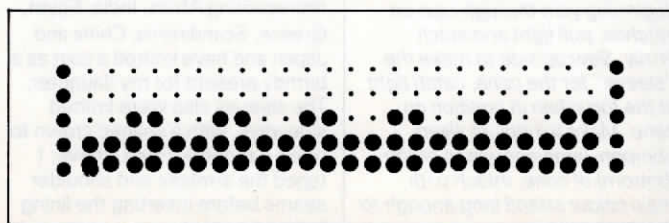
at each end of next and every foll 7th [7th, 8th] row until there are 134 [140, 144] sts. K 22 [26, 15] rows. RC shows 172 [176, 186] and work measures 36 [37, 39.5] cm, 14¼ [14½, 15½] in. Cast off.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 156 [168, 180] sts in 1x1 rib. * K 3

tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 32 rows. Transfer sts for st st.



BACK

Push 91 [92, 94] Ns at left and 91 [93, 94] Ns at right of centre 0 to WP. 182 [185, 188] Ns. Using MC, cast on by hand. Insert punchcard and lock on first row. Set RC at 000. Using MT, K 14 rows. Cont in patt, K 72 [78, 84] rows. RC shows 86 [92, 98] *.

SHAPE NECK

Cast off 2 sts at beg of next and every foll 6th row until 176 [179, 182] sts rem. K 35 [39, 43] rows. RC shows 134 [144, 154]. Cont in patt starting with first row. K 20 [22, 24] rows. Cast on 2 sts at beg of next and every foll 6th row until there are 182 [185, 188] sts. K 85 [91, 97] rows. RC shows 252 [270, 288] and work measures 53 [57.5, 62] cm, 21 [22¾, 24½] in. Cast off.

FRONT

Work as for back to *.

SHAPE NECK

Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 162 [165, 168] sts rem, then on every foll 4th row until 160 [163, 166] sts rem. K 17 [21, 25] rows. RC shows 134 [144, 154]. Cont in patt (starting with first row). K 2 [4, 6] rows. Inc 1 st at beg of next and every foll 4th row until there are 163 [166, 169] sts, then on every foll alt row until there are 170 [173, 176] sts. K 1 row. Cast on 3 sts at beg of next and foll 3 alt rows. 182 [185, 188] sts. K 85 [91, 97] rows. RC shows 252 [270, 288] and work measures 53 [57.5, 62] cm, 21 [22¾, 24½] in. Cast off.

SLEEVES

Push 45 [48, 50] Ns at left and right of centre 0 to WP. 90 [96, 100] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 2 rows. Cont in patt (starting with 11th [23rd, 29th] row). Shape sides by inc 1 st

MACHINES WITHOUT RIBBER

Push 155 [167, 179] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 65 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

With P side facing, pick up sts along lower edge and place on to Ns. Using MT, K 1 row. Using MT+3, K 1 row.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 70 [76, 80] sts in 1x1 rib. Work as for welts from * to *.

MACHINES WITHOUT RIBBER

Push 68 [74, 80] Ns to WP. Work as for welts from * to *.

ALL MACHINES

With P side facing, replace 90 [96, 100] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 152 [164, 176] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 26 rows. Transfer sts for st st. K 1 row.



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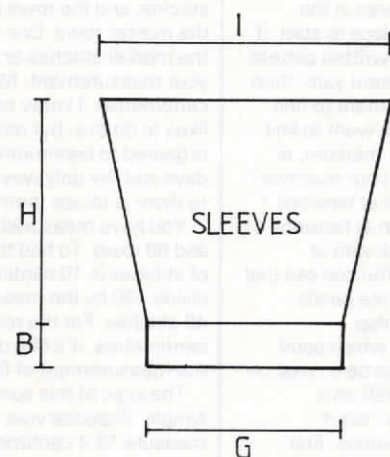
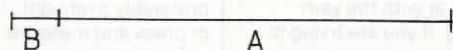
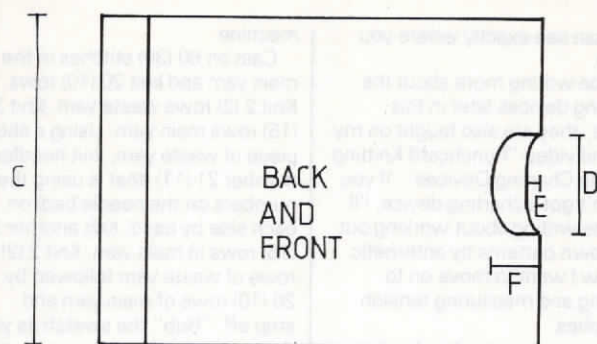


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A = 65 [66, 67] CM

B = 7 CM

C = 53 [57.5, 62] CM

D = 16 [17.5, 19] CM

E = 2 CM

F = 8 CM

G = 32 [34, 35.5] CM

H = 36 [37, 39.5] CM

I = 47.5 [50, 51] CM

MACHINES WITHOUT RIBBER
Push 152 [164, 176] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 7 rows. Using MT-2, K 13 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With P side facing, pick up 62 [68, 74] sts around back neck and 90 [96, 102] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

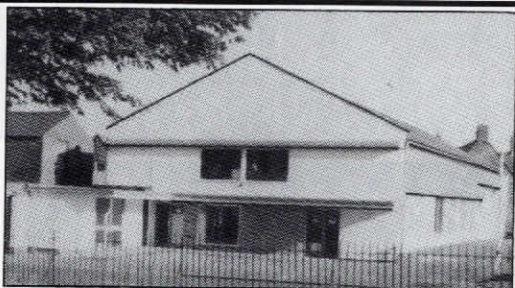
Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

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PILE IT HIGH SELL IT LOW

THEY HAD QUALITY GOODS FROM QUALITY MAKERS.

THEY SUCCEEDED.

SO DO WE

TEACH-IN

Tension swatches are a source of exasperation to many knitters. "I can't get my tension right" is a comment I've heard very often.

Before moving on to knitting and measuring tension swatches, let's look at why they are important and why they can seem so difficult.

Ann Kite

Machine knitting, unlike hand knitting, cannot be measured while the knitting is in progress. The machine stretches the knitting sideways so that it appears wider and shorter than it will be when removed from the machine. Since you can't measure it on the machine, patterns are written as "knit so many rows" rather than "knit so many centimetres". This means that, if you want your garment to be the same length as the one in the pattern, you must be knitting the same number of rows for every centimetre that the pattern designer knitted when working on the design and pattern. Likewise, you must be knitting the same number of stitches to the centimetre as the designer, or

The answer is, "You're not doing anything wrong, that's just how machine knitting is". Every yarn, every colour, every stitch, every machine and even every knitter knits differently.

The answer is to approach the problem from a different angle. The right tension is the tension that gives you a fabric that you like the feel of and that you think is suitable for the garment you're about to knit. You then measure the tension square and work out how many stitches you need for the garment and how many rows you'll have to knit. You can do this by arithmetic. This would be easy enough if all our garments were made up of rectangles. Shaping complicates it a bit; however, it is possible.

you can see exactly where you were.

I'll be writing more about the charting devices later in this series; they are also taught on my second video "Punchcard Knitting and the Charting Devices". If you haven't got a charting device, I'll also be writing about working out your own patterns by arithmetic.

Now I want to move on to knitting and measuring tension swatches.

First you have to decide what stitch size or tension number you want to knit at with the yarn you're using. If you are trying to follow a pattern and are using exactly the same yarn, then the tension number given in the pattern is a good place to start. If you're not using a written pattern or are using a different yarn, then you need to experiment to find out the tension you want to knit at. Is the yarn fine, medium, or thick *in relation to your machine*? A fine yarn will knit at tensions 1 to 3 or 4, a medium at tensions 4 to 7 or 8 and a thick yarn at tensions 8 to 10. You can see that these are not definite bands – there is some overlap.

Having decided which band your yarn is likely to be in, cast on about 60 stitches (80 on a Chunky) and knit a "scarf", graduating the tensions. Knit about 30 rows (15 on a Chunky) at each of your possible tensions. I usually do this at the whole numbers only. After I've removed the knitting from the machine, I rub it gently between my hands as if hand washing, to remove any distortion, then steam or press it. Now examine and feel the different areas of your scarf.

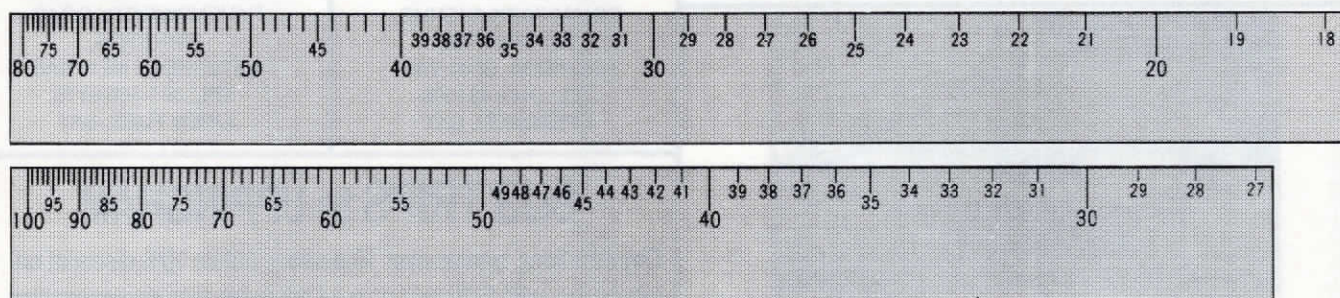
machine.

Cast on 60 (30) stitches in the main yarn and knit 20 (10) rows. Knit 2 (2) rows waste yarn. Knit 30 (15) rows main yarn. Using a short piece of waste yarn, knit needles number 21 (11) (that is using the numbers on the needle bed) on each side by hand. Knit another 30 (15) rows in main yarn. Knit 2 (2) rows of waste yarn followed by 20 (10) rows of main yarn and strip off. "Rub" the swatch as you did your strip, then allow to rest for at least several hours, preferably overnight. Then steam or press and measure.

To measure, you measure the stitches *between* the marker stitches and the rows *between* the marker rows. Don't include the marker stitches or rows in your measurement. Measure in centimetres. I know not everyone likes to do this, but most knitting is geared to centimetres these days and the only way to get used to them is to use them.

You have measured 40 stitches and 60 rows. To find the number of stitches in 10 centimetres, divide 400 by the measurement of 40 stitches. For the rows per 10 centimetres, it's 600 divided by the measurement of 60 rows.

The logic of this sum is quite simple. Suppose your 40 stitches measure 13.4 centimetres. Then you can say "13.4 centimetres requires 40 stitches". One centimetre would require 40 divided by 13.4 stitches; so 10 centimetres would require 40 divided by 13.4, then multiplied by 10, stitches; or, put another way, 400 divided by 13.4. This is 29.85 or 30 stitches per 10 centimetres. A pocket calculator comes in



The green ruler measures stitches (top) and rows (below).

you'll find your garment looser or tighter than expected.

So all knitters are told "your tension must match the tension given in the pattern". Most of us ignore this advice at first and then, after a few disappointments when garments have not turned out the size expected, we decide perhaps we had better match our tension to the pattern. This is when the exasperation sets in. Very often, no matter how many different tension settings we try, we can't match the tension given in the pattern. If the stitch tension matches the rows don't, if the rows do the stitches don't. "What am I doing wrong?" I'm asked.

The alternative is to use a charting device (Knitradar, Knitleader, Knittracer). All charting devices work on basically the same principle. You draw the shape you want to knit on tracing paper or a plastic sheet and this feeds into the charting device. You measure your tension swatch and feed the measurements into the charting device. The charting device then tells you how many stitches to cast on, how many rows to knit and when and how to shape. It's a visual pattern and I find it much easier to read than a written pattern. If the 'phone rings in the middle of some shaping, once you return to the machine

Which tension looks and feels right? That one is the right tension. If two samples feel almost but not quite right, you may want to knit another sample using the intermediate settings between the two of the tension numbers that seem almost right.

In making your decision, you have to bear in mind what the garment is. For instance, you probably wouldn't want a loose fabric for a skirt, though it might be suitable for some tops.

Now knit a tension swatch at the tension you've decided upon. In the following "pattern" for a tension swatch, the numbers in brackets refer to a Chunky

useful unless you're good at dividing by numbers like 13.4!!

If you have a Silver or Knitmaster machine, you have a green ruler (blue for Chunkies) to measure the tension swatch. The green (blue) ruler seems to cause some knitters difficulties. I think it's because it's called a ruler and we are used to rulers simply measuring items. But the green and blue rulers measure *and calculate*. The calculation the ruler does is the sum given above. You use the ruler to measure *between* the marker stitches and marker rows. (As with an ordinary ruler, don't include the marker stitches and marker rows.) It then

calculates and tells you how many stitches and rows to the 10 centimetres you have. The number read on the ruler is the number of stitches (or rows) in 10 centimetres. Because we have to measure 40 stitches and 60 rows (20 stitches and 30 rows on a Chunky), there are two sides to the ruler – one for stitches and one for rows. Obviously you must use the correct side, because the calculation the ruler does is based on the number of stitches or rows measured.

There is only one point to watch with the green and blue rulers. We are familiar with using ordinary rulers and tape measures, where the numbers increase from left to right. On the green and blue rulers, the numbers *decrease* from left to right. This is logical. The wider or longer the tension swatch, the fewer stitches or rows you need for 10 centimetres. However, if your measurement falls in the area where not every marking on the ruler is numbered, you must know which way you're counting as you count from the nearest number. (Count down if you're going from left to right, up if you're going from right to left).

There are five points to notice about the tension swatch. *One*, you measure a known number of stitches or rows and then calculate the number of stitches and rows per 10 centimetres. You *don't* lay down a ruler and count the number of rows and stitches in 10 centimetres. This is difficult to do even with stocking stitch – and with a stitch such as tuck it's impossible, as every stitch doesn't knit on every row.

Two, you knit a bigger piece of knitting than you wish to measure. You can't measure accurately to the very edge of the knitting because of its tendency to curl. Measuring a known number of rows and stitches (as marked by the waste yarn) within the swatch is much more accurate.

Three, before measuring, the swatch should be treated in exactly the same way as the finished garment will be. That is, it should be steamed or pressed just as the garment will be. If the yarn is oiled and the garment needs washing when complete, the swatch should be washed.

Four, if you're knitting in a pattern stitch, then the swatch must be knitted in the same pattern. Start by casting on and knitting 8 (6) rows of stocking stitch before knitting the first 20 (10) rows in the pattern.

Five, I've suggested knitting one pair of marker stitches at row 30 (15 on a Chunky). If you are knitting a stitch pattern which distorts the stitches, say lace or tuck, you may prefer to knit three pairs of marker stitches at, say, rows 15, 30, 45 (5, 15, 25). Measure all three and then take an average.

As I've said before, the tension swatch is important. Just about everything affects tension.

Knitters in a class often look disbelieving when I talk about all the variables that affect tensions. I was once talking about the affect of colour. A dark colour will knit up tighter and smaller (for any given tension number) than a light colour, even if the same brand of yarn is used. The dye affects the elasticity of the yarn. Most of the class was looking, shall we say, doubtful (!!) as I said this, when one knitter said, "That explains it! I knitted a sweater with the back in black and the front in white. I was sure I had knitted the same number of rows and stitches, but the two pieces were different sizes." I was pleased to find that at least one member of the class was convinced!

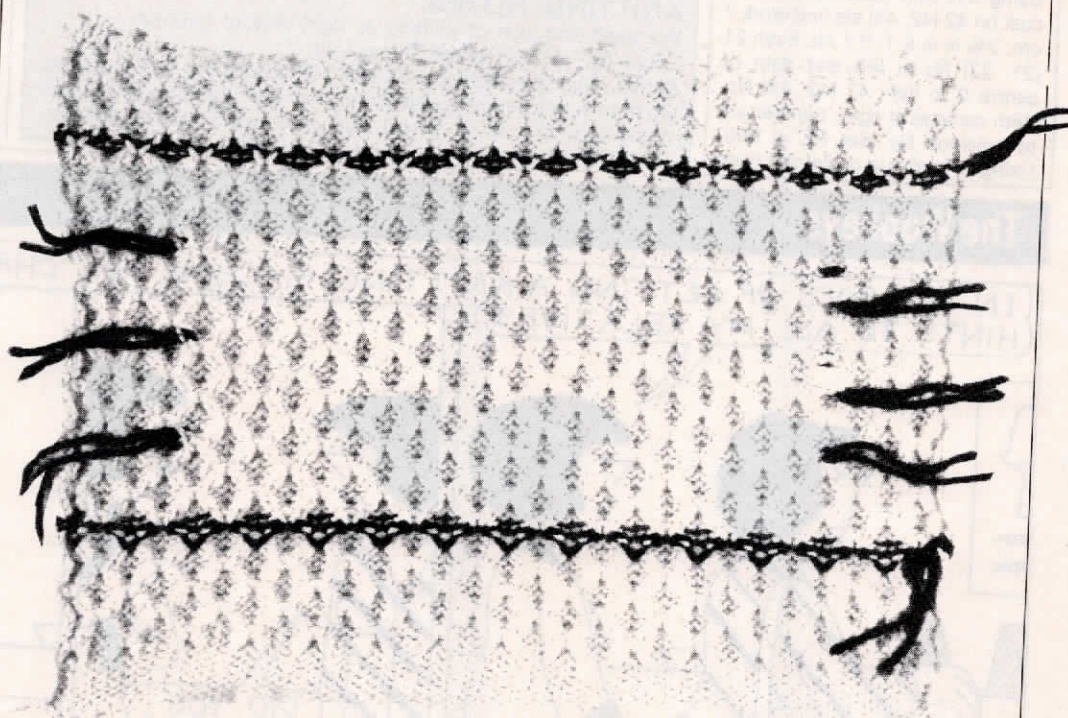
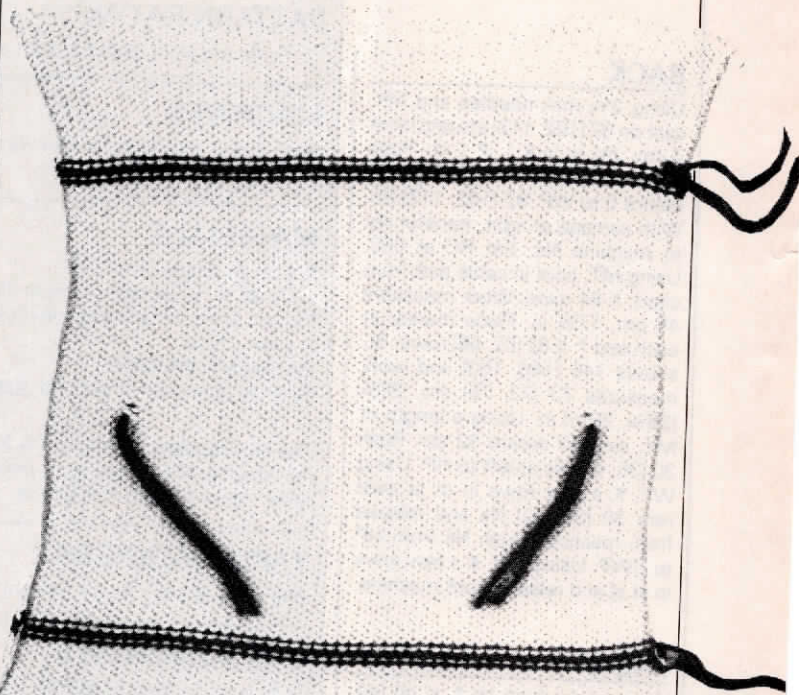
What she should have done is knit tension swatches in both black and white. To get the same feel to the fabric, the black and white would have to be knitted at different tension numbers, because even if they felt the same the number of stitches and rows per 10 centimetres might still be slightly different and have to be allowed for.

The stitch of course affects the tension. I've heard so many knitters say "tuck stitch garments always come out short and wide!" What they should do of course is allow for the fact that tuck stitch garments need fewer stitches but more rows if they are to be the same shape and size as garments in any other stitch. By "allow for", I don't mean cast on a few less stitches and knit a few more rows and hope for the best! I mean, measure the tension swatch and calculate the stitches

and rows required for your garment, or use the charting device as mentioned above.

If you want to knit a variety of garments in a variety of yarns and a variety of stitches, then you must knit tension swatches. I'll be writing more about how you use the measurements from your tension swatches when planning your garments next month.

TENSION SWATCHES knitted in stocking stitch and tuck stitch. Note the different proportions. The tuck stitch swatch is best measured on the knit side.



BACK

Using 3¼ mm needles and MY, cast on 92 [102, 112] sts and work 7 cm, 2¾ in in K 1, P 1 rib. Push 46 [51, 56] Ns at left and right of centre 0 to WP. 92 [102, 112] Ns. With carriage at right, transfer sts to machine Ns. Set RC at 000. Using MT, cont in cable patt from chart. K 84 rows. Work measures 45 cm, 17¾ in. Place marker at each end *. K 62 [62, 66] rows. RC shows 146 [146, 150] and work measures 73 [73, 75] cm, 28¾ [28¾, 29½] in. Using a length of MY, cast off centre 32 sts. Push 30 [35, 40] Ns at left to HP. Using WY, K a few rows in st st over rem 30 [35, 40] Ns and release from machine. Push Ns from HP to UWP. Using WY, K a few rows in st st and release from machine.

FRONT

Work as for back to *. K 40 [40, 44] rows. 22 rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MY, cast off centre 16 sts. Push 38 [43, 48] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 32 [37, 42] sts rem, then on every foll 5th row until 30 [35, 40] sts rem. K 5 rows. Using WY, K a few rows in st st and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

Using 3¼ mm needles and MY, cast on 42 [42, 44] sts and work 7 cm, 2¾ in in K 1, P 1 rib. Push 21 [21, 22] Ns at left and right of centre 0 to WP. 42 [42, 44] Ns. With carriage at right, transfer sts to machine Ns. Set RC at 000. Using MT, cont in cable patt from

5 CHUNKY CABLED SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 92 [102, 112] Ns or more.

MATERIALS

Spectrum Strata Aran.
7 [7, 8] x 100g balls in Rust (MY).
Pair of 3¼ mm knitting needles.
2 safety pins.

GARMENT WEIGHT

Finished garment in second size weighs 690g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is very heavy weight and knits as triple knitting.

MEASUREMENTS

To fit bust or chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 106.5 [119, 131.5] cm, 42 [47, 51¾] in.
Length to shoulder 73 [73, 75] cm, 28¾ [28¾, 29½] in.
Sleeve seam 50 [50, 51] cm, 19¾ [19¾, 20] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 22 rows to 10 cm, 4 in measured over 10 st cable pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Count Ns in NWP as sts throughout.
Before shaping front neck and casting off, remember to pick up 2 sts tog from safety pin on to a latch tool, then pull 1 st through the other st and latch up to top to form 1 'purl' st at each side of large cable.

chart. Shape sides by inc 1 st at each end of every 3rd row until there are 56 [56, 70] sts, then on every foll 4th row until there are 92 [92, 98] sts. K 2 rows. RC shows 95 [95, 97] and work measures 50 [50, 51] cm, 19¾ [19¾, 20] in. Cast off.

TO JOIN RIGHT SHOULDER

Push 35 [35, 40] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MY, K 1 row. Cast off.

NECKBAND

With K side facing and using 3¼ mm needles, join in MY and pick up and K 26 sts down left side of front neck, 14 sts across front neck, 26 sts up right side of front neck and 30 sts across back neck. 96 sts. Work 7 cm, 2¾ in in K1, P1 rib. Cast off very loosely in rib.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

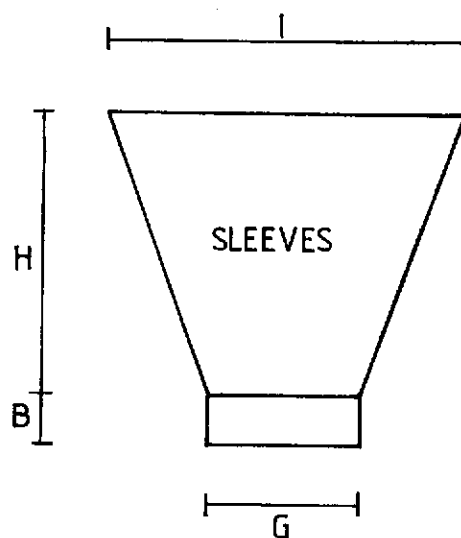
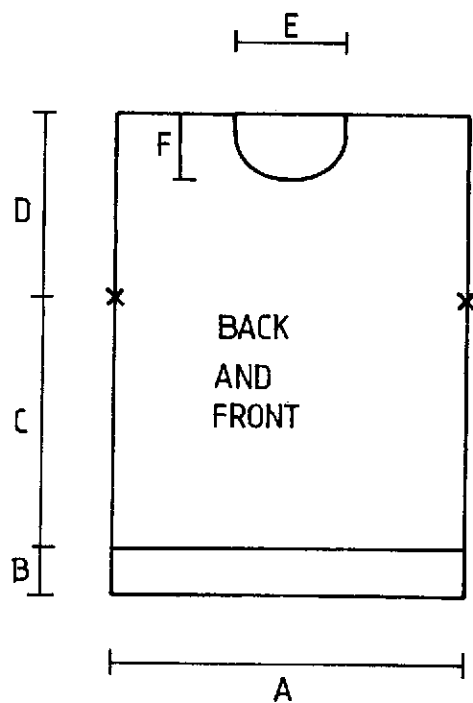
Set in sleeves between markers, stretching slightly. Join side, sleeve and neckband seams. Fold neckband in half to inside and catch down.

The Woolleys

by Doug Baker

(IN THE HOPE OF GETTING A KNITTING MACHINE FOR CHRISTMAS I DROPPED HINTS TO ALL MY RELATIVES.)





A = 54.5 [60.75, 67] CM

D = 28 [28, 30] CM

G = 23.25 [23.25, 24.5] CM

B = 7 CM

E = 17 CM

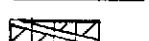
H = 43 [43, 44] CM

C = 38 CM

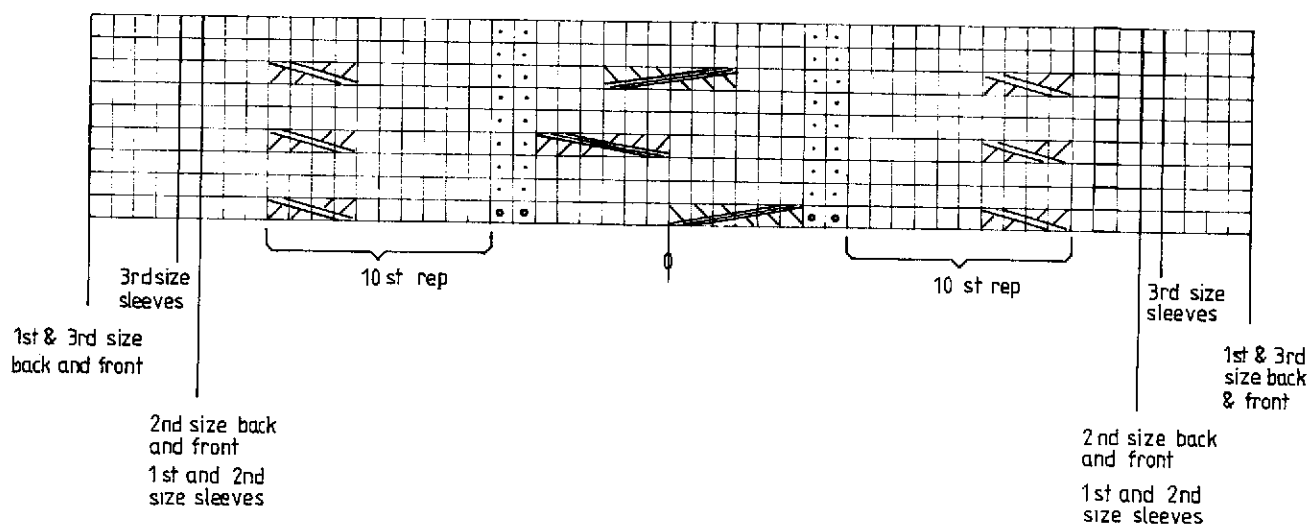
F = 10 CM

I = 54.5 [54.5, 58.25] CM

KEY

-  = Cross 3 sts at left in front of 3 sts at right
-  = Cross 3 sts at right in front of 3 sts at left
-  = Cross 2 sts at right in front of 2 sts at left
-  = Transfer both sts on to a safety pin and push empty Ns to NWP
-  = Leave empty Ns in NWP

CABLE CHART



5





6 CHUNKY CABLED CARDIGAN

BACK

Using 3¼ mm needles and MY, cast on 92 [102, 112] sts and work 7 cm, 2¾ in in K 1, P 1 rib. Push 46 [51, 56] Ns at left and right of centre 0 to WP. 92 [102, 112] Ns. With carriage at right, transfer sts to machine Ns. Set RC at 000. Using MT, cont in cable patt from chart A. K 75 [80, 84] rows. Work measures 41 [43, 45] cm, 16¼ [17, 17¾] in. Place marker at each end. K 57 [61, 66] rows. RC shows 132 [141, 150] and work measures 67 [71, 75] cm, 26½ [28, 29½] in. Using a length of MY, cast off centre 30 sts. Push 31 [36, 41] Ns at left to HP. Using WY, K a few rows in st st over rem 31 [36, 41] Ns and release from machine. Push Ns from HP to UWP. Using WY, K a few rows in st st and release from machine.

RIGHT FRONT

Using 3¼ mm needles and MY, cast on 46 [50, 56] sts and work 7 cm, 2¾ in in K 1, P 1 rib. Push 46 [51, 56] Ns to WP. With carriage at right, transfer sts to machine Ns, inc 0 [1, 0] st. 46 [51, 56] sts. Set RC at 000. Using MT, cont in cable patt from chart B. K 63 [72, 81] rows. Place marker at left edge.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 4th row until 43 [49, 55] sts rem. K 3 [3, 2] rows. Place marker at right edge. Cont to dec at front edge on every 4th row from previous dec until 41 [46, 51] sts rem, then on every foll 5th row until 31 [36, 41] sts rem. K 2 rows. Using WY, K a few rows in st st and release from machine.

LEFT FRONT

Work as for right front reversing shapings by reading left for right and right for left and using chart C instead of chart B.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 92 [102, 112] Ns or more.

MATERIALS

Spectrum Strata Aran.
7 [7, 8] x 100g balls in Fern (MY).
7 [7, 8] buttons.
Pair of 3¼ mm knitting needles.
4 safety pins.

GARMENT WEIGHT

Finished garment in second size weighs 625g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Staithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is very heavy weight and knits as triple knitting.

MEASUREMENTS

To fit bust or chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 100.5 [113, 125.5] cm, 39½ [44½, 49½] in.

Length to shoulder 67 [71, 75] cm, 26½ [28, 29½] in.

Sleeve seam 47.5 [49, 50.5] cm, 18¾ [19¼, 20] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 22 rows to 10 cm, 4 in measured over 10 st cable pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Count Ns in NWP as sts throughout.

Before casting off with WY, remember to pick up 2 sts tog from safety pin on to a latch tool, then pull 1 st through the other st and latch up to top to form 1 "purl" st at each side of large cable.

SLEEVES

Using 3¼ mm needles and MY, cast on 42 [42, 44] sts and work 7 cm, 2¾ in in K 1, P 1 rib. Push 21 [21, 22] Ns at left and right of centre 0 to WP. 42 [42, 44] Ns. With carriage at right, transfer sts to machine Ns. Set RC at 000. Using MT, cont in cable patt from chart D. Shape sides by inc 1 st at each end of next and every foll 4th [3rd, 3rd] row until there are 70 [48, 60] sts, then on every foll 5th [4th, 4th] row until there are 84 [90, 96] sts. K 2 rows. RC shows 90 [93, 96] cm and work measures 47.5 [49, 50.5] cm, 18¾ [19¼, 20] in. Cast off.

FRONT BORDER

Using 3¼ mm needles and MY, cast on 12 sts and work 2 rows in K 1, P 1 rib.

1st Buttonhole Row: Rib 4, cast off 2, rib to end.

2nd Buttonhole Row: Rib 6, cast on 2, rib to end.

1st SIZE

* Work 12 rows in rib. Make another buttonhole. Work 14 rows in rib. Make another buttonhole. Rep from * twice more.

2nd SIZE

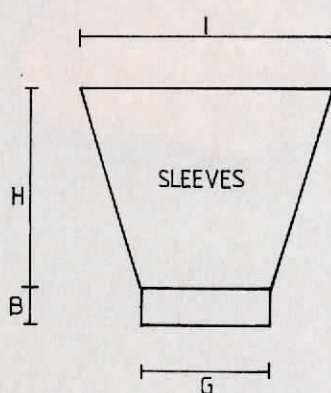
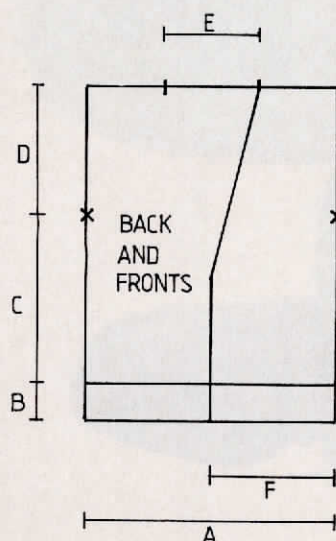
* Work 12 rows in rib. Make another buttonhole. Rep from * 5 times more. Work 14 rows in rib. Make another buttonhole.

3rd SIZE

Work 12 rows in rib. Make another buttonhole. * Work 14 rows in rib. Make another buttonhole. Rep from * 5 times more.

ALL SIZES

Place marker at each end. Cont in rib until long enough to fit up to shoulder. Place marker at each end. Cont in rib until long enough to fit across back neck. Place marker at each end. Cont in rib until long enough to fit down to front edge marker. Cont in rib until long enough to fit down to lower edge. Cast off in rib.



A = 51.5 [57.75, 64] CM

B = 7 CM

C = 34 [36, 38] CM

D = 26 [28, 30] CM

E = 19 CM

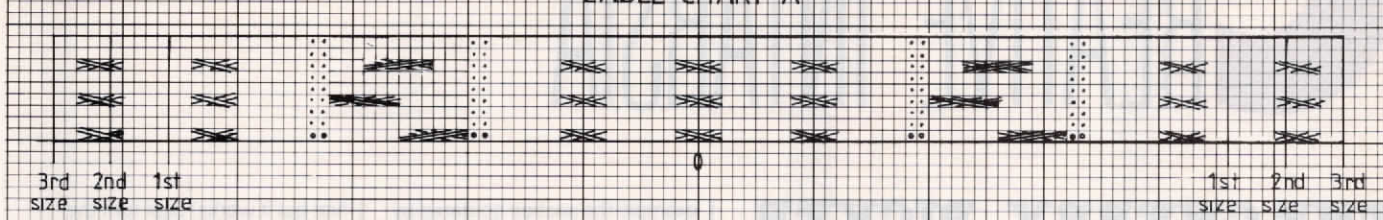
F = 25.75 [28.75, 32] CM

G = 26 [26, 27.5] CM

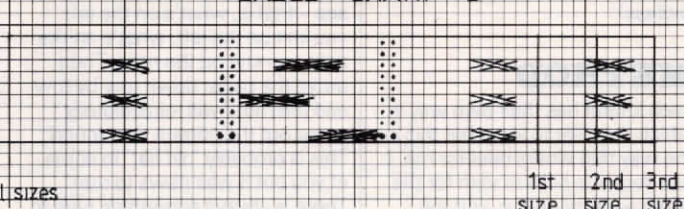
H = 40.5 [42, 43.5] CM

I = 52 [56, 60] CM

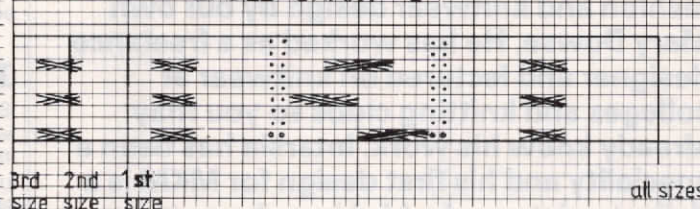
CABLE CHART A



CABLE CHART B



CABLE CHART C



TO JOIN RIGHT SHOULDER

Push 31 [36, 41] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MY, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

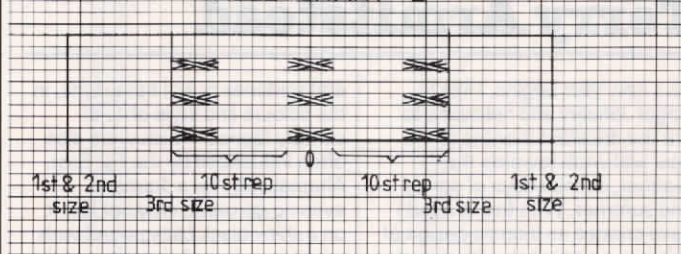
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

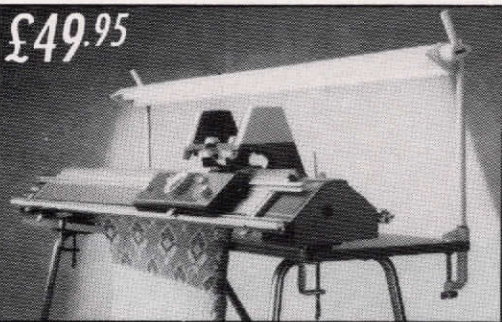
Set in sleeves between markers. Join side and sleeve seams. Sew front border into position, matching markers to beg of front shaping and shoulders. Sew on buttons.

CABLE CHART D



HIGH EFFICIENCY LIGHTING FROM A QUALITY KNITTING MACHINE LAMP

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CREATIVE INTARSIA

THE CHERRY PICKER

Designer Terry Armitstead was trained in fashion and knitwear design by our own Mary Dowse. He has worked as a freelance designer and lectured on knitwear at colleges and knitting clubs so you may already know his work. Intarsia has been a speciality and his first design for MKM is a delicate picture of a bird in a cherry tree which has an oriental flavour.

Terry Armitstead

As a new year begins, I like to forget January and February, to me the dreariest months of the year and work towards the warmer, sunnier days of spring and summer. With this in mind I have created an intarsia design of cherries on a branch with one of those exotic, mythical birds that flutter in and out of the oriental paintings, embroideries and fables.

This design can be knitted in the bright colours of silk

embroideries or as I have done, in the colours and style of 17th century fabrics, which were also often influenced by the Far East. Alternatively, for a dramatic evening garment, why not knit it on a shiny black background with bright lacquer red cherries and the bird in gold, silver and coloured Lurex?

For those knitters who think 'Oh, I couldn't possibly knit all of that!', try a smaller version.

Take part of the design, for

example the section bordered by stitches 21 left and 15 right and rows 10 to 28 inclusive, or just knit the bird and part of the branch and leaves. The variations are endless!

METHOD

Each knitter has their own way in which they like to work but this is the way that works best for me. I use separate balls of yarn for the larger areas of colour, knit the smaller areas in by hand on each row and then push those needles out into hold position. Next I knit the rest in with the intarsia carriage, still remembering to twist colours together where they meet or to wrap them around the next needle. Some of the smaller areas can be Swiss darned in afterwards if you prefer.

In the past I used to reverse the image when making a new chart and then knit from the bottom to the top, which made the finished article come out the right way round. Recently, I was told by a member of Warlingham Knitting Club not to reverse the chart but to simply turn the chart upside down and work from the top downwards. I was sceptical at

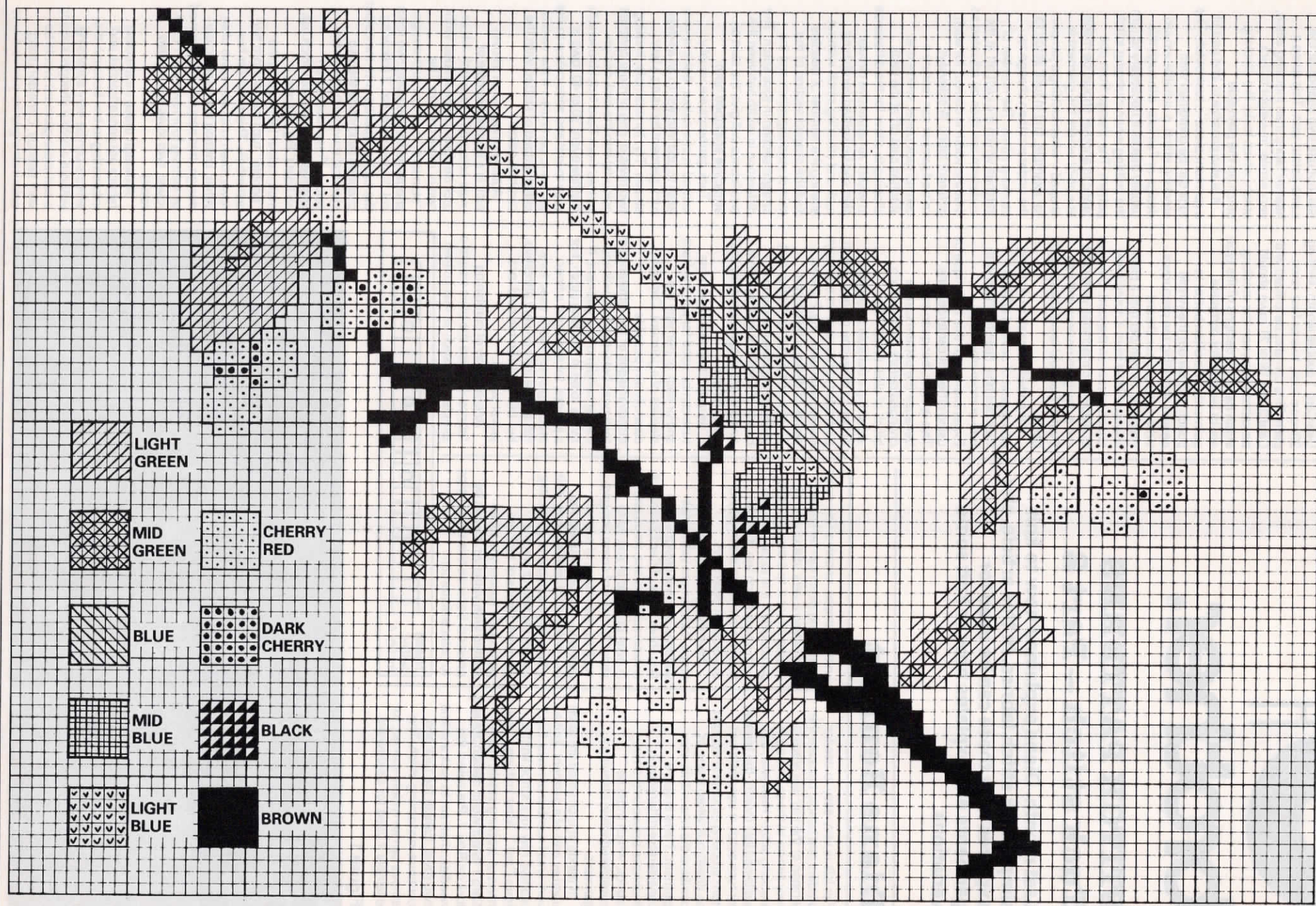
first but it works! Just turn the chart upside down, cover all but the first line at what is now the top of the chart with a piece of paper and knit exactly what you see – that is, what's on the left you knit on the left, what's on the right you knit on the right. Then move the paper down row by row and the motif will miraculously come out the correct way round. This is probably 'old hat' to some of you but it was news to me! There is always something new to be learnt in knitting.

I do hope you enjoy knitting the design and I look forward to seeing your variations on the theme at the clubs and exhibitions.

NOTE: Currently Terry is working on more designs in his 'Sports Series', some technique sheets called 'Terry's Techniques' and designs for the garter carriage and garment patterns in conjunction with colleague Jane Huntingford's geometric designs. If you would like a free list of his intarsia graphs and other products send a large sae to: Terry Armitstead, 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY.



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STITCH PATTERNS

Tuck stitch – Part 2

Last month, Diane explained how to knit simple tuck stitch fabrics. In this article, she explores how these can be used for garments and explains how to knit some variations.

Diane Bennett

Fair Isle is very easy to use for borders and bands, because the tension of the Fair Isle areas is very similar to those knitted in stocking stitch. However, as I explained last month, the tension for tuck stitch is very different from stocking stitch and this can be disastrous when trying to combine the two within one garment. There is also a considerable difference in thickness between the two fabrics, which must be considered when planning a garment.

If bands of tuck stitch are to be used as part of a garment, knit a very small number of rows. Fig. 1 is a two row tuck stripe knitted from Card 1. After knitting a few rows of stocking stitch, insert Card 1 (Stitchworld design 30) and lock on Row 1. Pre-select the needles, then set to tuck and knit two rows. Cancel the tuck and continue in stocking stitch. The stripes can be widely spaced, for example if used for a sideways

knitted jumper, or only a few rows of stocking stitch can be knitted. This is also a very useful way of adding interest to a circular skirt, particularly if it is to be teamed with a tuck stitch top. Knit the two-row stripes in the middle of the block of plain rows.

After trying this very simple stripe, experiment with small sections of other designs. The first three rows of Card 2 produce an interesting raised stripe and it is even possible to knit up to about 12 rows of some designs, such as one repeat of a small diamond, without causing too much distortion of the fabric. Knit a fairly large sample to check this before starting to knit the garment. Bands of tuck are particularly successful when knitted with yarns which can be pressed, because this often helps to reduce distortion.

Needle setting for Fig. 4

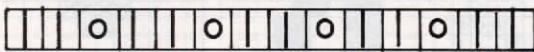


Figure 1



Experiment also with a few rows of plain knitting between the repeats of suitable tuck patterns. Use Card 1 double length, knitting 20 rows tuck, two or four rows plain. This can also be knitted with Card 2, but 18 or 21 rows should be knitted between the stocking stitch bands. If designs of this type are to be used for complete garments, it is often better to punch or draw out the whole design, including the plain rows. When using a punchcard machine, remember that a plain row is knitted from a completely punched row on the card. Owners of electronic machines who draw out a design in reverse and use Switch 6 should leave these rows blank.

For added interest, try knitting one repeat of several different tuck designs, spacing them with two or more plain rows. Experiment with this technique by using different cards/designs. This is slow, but quite easy because the pattern can be changed before knitting each block of plain rows. After selecting a suitable sequence, punch or draw one repeat. This is particularly attractive for sideways knitted garments. Fig. 2 shows a series of designs taken from Stitchworld patterns. Notice that alternate repeats are narrow bands of Card 1, while the other designs are all approximately the same length.

As with other stitch patterns, tuck can be used for just the front and/or back or perhaps the sleeves of a garment. Consider carefully any possible disadvantages of the difference in thickness between the tuck and the remainder of the garment, if this is to be in stocking stitch. For a jumper, for example, a finer stocking stitch fabric used for a full sleeve may be very attractive, but this could be too cold for a jacket sleeve.

Another way of combining fabrics is to use the plain side of a simple tuck, such as that knitted

with Card 1, with the purl side of a more patterned tuck design. Alternatively, use Card 1 for Fair Isle, but use two strands of the same colour yarn. This gives a heavier fabric than stocking stitch, very similar in weight to tuck stitch, which looks like stocking stitch on the plain side.

It is also possible to knit part of a garment piece in tuck stitch. The tuck can be combined with stocking stitch, a suitable woven design or Fair Isle, although this usually makes it necessary to turn the knitting when changing stitch pattern. The change from one fabric to another should be made at a point where the garment is shaped – when knitting a jumper, for example, knit in tuck stitch to the underarm then change to stocking stitch. The number of stitches which are cast off at the underarm can then be adjusted so that the width is correct for each different fabric. A sideways knitted jumper can feature a central tuck panel, with extra stitches cast off at the neck shaping to allow for the difference in width. An attractive circular skirt can be knitted combining tuck and stocking stitch without altering the number of needles. Knit the shaped section of the skirt in stocking stitch and the straight section in tuck stitch. The difference in width between the two fabrics will give the skirt an attractive scalloped hem.

Tuck garments are usually knitted in one colour, but it is very easy to add interest to an all-over tuck garment by using a few stripes. Try, for example, knitting two rows of one or more contrast colour(s) into the tuck design knitted from Card 1 double length. A stripe every 30 or 40 rows is easy to knit and adds colour to the garment, particularly if the welt is either striped or knitted with the contrast colour.

Adding stripes to an all-over tuck is a simple example of multi-coloured tuck stitch. Most tuck designs can be knitted with two or more colours. The "standard" two row tuck design should be knitted using two rows col. 1, two rows col. 2 following the tuck sequence with the colour changes by knitting the two identical rows with the same colour. This produces an alternative to Fair Isle which has no floats. Fig. 3 shows a multi-colour fabric using the "bobbie" tuck design from my last article. This tucks for four rows, then knits two rows plain. When knitting the multi-colour design, this sequence is followed by knitting four rows col. 1 (tuck rows), two rows col. 2 (plain rows).

Although these multi-colour fabrics are very attractive and interesting to knit because the effects can be very surprising, without a colour changer knitting a complete garment would be very tedious. Consider using colour changes for a limited area

of the garment. For a sideways knitted garment, for example, change colour only for a wide band at the centre front, or in narrow bands at either side of the neck and above the cuffs. The remainder of the garment can then be knitted with a single colour.

For lighter weight summer garments, tuck lace can be knitted by using tuck stitch designs with some needles in non-working position. The easiest design to use is Card 1, because almost any needle setting can be used. Before starting to knit tuck lace, the end needle selection on the carriage must be cancelled (except for KH840 and earlier machines). Punchcard owners (and KH909) need to turn the cams under the carriage as shown in the instruction book. For electronic machines, set the change knob to KCII. If the end needle selection is left on, needles on each side of those in non-working position will not tuck, giving a fabric which is mainly or entirely stocking stitch!

Fig. 4 is knitted using Card 1 double length and the needle setting in the diagram. Experiment with other variations of this design. Many others can be used, but it is usually necessary to be very careful to set the needles correctly each side of 0 for the pattern to knit correctly. When using other designs, always note the position of the centre 0 on the needle bed when copying the needle setting.

To knit tuck lace, transfer the stitches from the needles which are to be in non-working position after knitting the welt. Weight the knitting carefully, preferably hanging the claw weights on to the comb to avoid snagging the delicate fabric. Blocks of up to about four or five needles can be left in non-working position, producing a fabric which is ideal for scarves and stoles. However, when knitting with large blocks of empty needles, watch carefully for dropped stitches or loops caught on the sinkers, as these are quite tricky fabrics to knit.

Another interesting variation of tuck stitch is plated tuck. This is knitted with two fairly fine yarns, which are placed by the feeder so that one knits mainly on the plain side and the other on the purl side of the knitting. Undo the large screws on either side of the feeder and remove it. Screw in the plating feeder. Thread the two fine yarns into the two parts of the feeder. Select any tuck stitch design and knit at a tension which is suitable for the combined thickness of the two yarns. The yarn which is threaded into the main part of the feeder is knitted mainly on the plain side of the knitting, but the tuck design distorts the fabric and brings this colour on to the purl side, forming a very attractive fabric. Experiment with different yarns and colour combinations for the

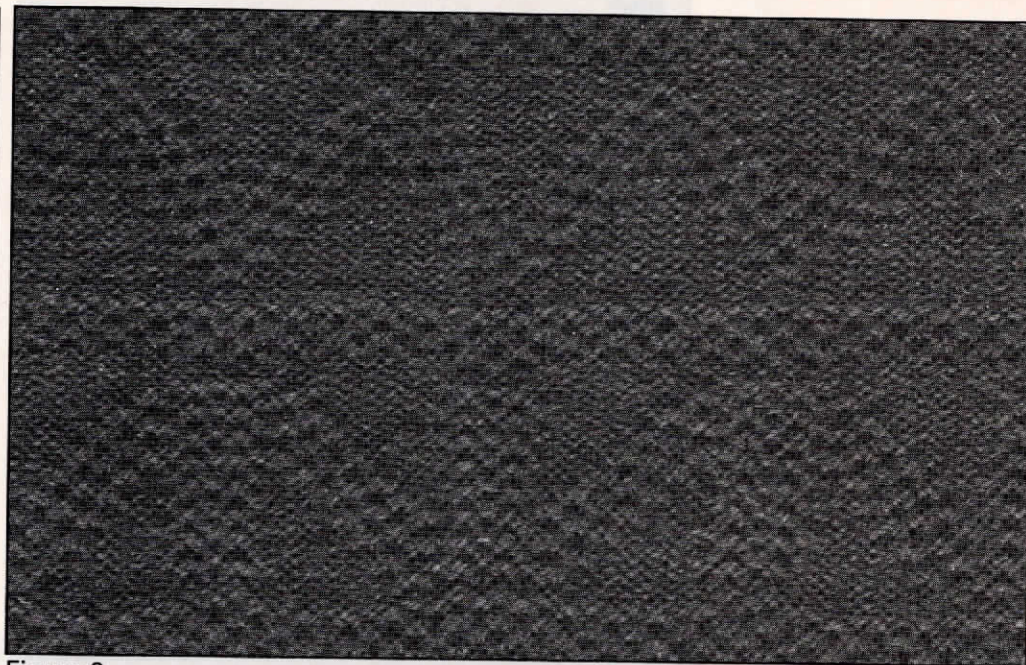


Figure 2



Figure 3

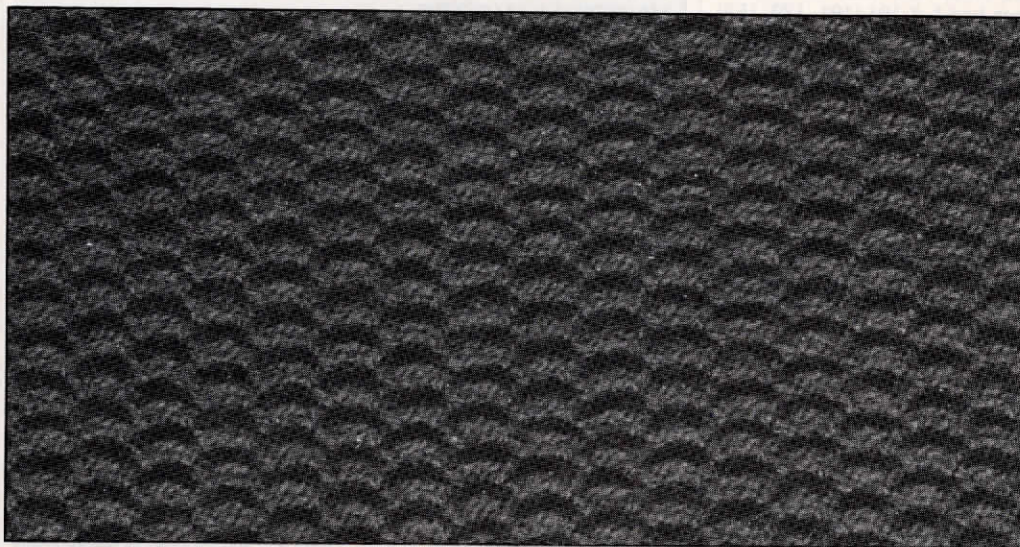


Figure 4

best effects and always try the effect of reversing the position of the yarns in the feeders. When replacing the main feeder, tighten the screws carefully, because they can easily become loose and fall out!

You may now realise that tuck is a stitch which can be used in many different ways. Experiment with yarns, tensions and different tuck designs, for it is possible to produce a wide range of lovely textured fabrics.

In the next article in this series, Diane will be exploring slip stitch. Many new machine owners knit a small sample and decide that this is not an interesting stitch – watch for Diane's article to find out how to use it successfully.

7 JACQUARD SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with a ribber and colour changer.

MATERIALS

Nina A. Miklin's Bellini
1 [1, 1, 1] × 350 [350, 400, 400]g cone in Shade 326 (MC).

Nina A. Miklin's Roma

1 [1, 1, 1] × 100g cone in Shade 79 (A).

1 [1, 1, 1] × 100g cone in Shade 20 (B).

GARMENT WEIGHT

Finished garment in second size weighs 535g.

The fibre content of Bellini is 45% Alpaca, 38% Pure Wool, 10% Kid Mohair, 7% Pam. Roma is 100% Pure Lambswool. For further information about this yarn, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

Actual size 88 [103, 118, 113] cm, 34 3/4 [40 1/2, 46 1/2, 52 1/2] in.
Length to back neck 70.5 [71.5, 74, 76] cm, 27 3/4 [28 1/4, 29 1/4, 30] in.
Sleeve seam 43.5 [43.5, 46, 48.5] cm, 17 1/4 [17 1/4, 18 1/4, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

40 stitches (on each bed) to 15 cm and 70 rows to 8.5 cm, measured over double jacquard (tension dial setting approximately 4/6 (MT/MT+2)).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Fill in pattern card, as shown, before starting to knit.

DOUBLE JACQUARD PATTERN

KNITMASTER/SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 10 and 11 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines or right light on for other models). Take carriage across twice without knitting. Press button 6.

BROTHER ELECTRONIC MACHINES

Centre pattern over 10 Ns at left and 30 Ns at right of centre 0. Take carriage across twice without knitting.

ALL MACHINES

Release card. Cont in double jacquard. K 1 row MC. * K 2 rows A and 2 rows MC. Rep from * 8 times more. ** K 2 rows B and 2 rows MC. Rep from ** 17 times more. *** K 2 rows A and 2 rows MC. Rep from *** 16 times more. ** These 140 rows from ** to ** form patt.

Dec 1 st on each bed at beg of next and every foll 8th row until 28 [38, 43, 48] sts rem on each bed. K 4 rows.

SHAPE SHOULDER

Cast off 4 [2, 7, 12] sts on each bed at beg of next row, K 3 rows. Cast off 4 [6, 6, 6] sts on each bed at beg of next and every foll 4th row until [6, 6, 6] sts rem on each bed, K 3 rows. Cast off. With carriage at left and using a transfer tool, push Ns from HP to

WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in double jacquard patt. K 1 row. Finish to correspond with first side reversing shapings.

SLEEVES

With ribber and colour changer in position and carriage at right, set machine for 2×2 rib (2×1 N

arrangement). Push 34 [34, 37, 37] Ns at left and right of centre 0 to WP. 68 [68, 74, 74] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 26 rows. Push Ns from NWP to WP. K 2 tubular rows. Insert card and lock on first row. Set RC at 000. Using MT/MT+2, cont in double jacquard patt. Shape sides by inc 1 st on each bed at each end of every 12th row until there are 120 [120, 128, 128] sts on each bed. K 8 [8, 16, 36] rows. RC shows 320 [320, 340, 360] and work measures 43.5 [43.5, 46, 48.5] cm, 17 1/4 [17 1/4, 18 1/4, 19] in. Place marker at each end.

SHAPE TOP

Dec 1 st on each bed at each end of next and every foll 4th row until 52 sts rem on each bed. K 3 rows. Transfer sts to back bed. Cast off.

NECKBAND

With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 143 Ns on each bed to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 10 rows. Using MT-3/MT-3, K 12 rows. Using MT-4/MT-4, K 1 row. Using MT-3/MT-3 K 12 rows. Using MT-2/MT-2, K 10 rows. Transfer sts for st st. Pick up sts from cast on edge and place on to corresponding needles. Using MT-2, K 1 row. Using MT+6, K 1 row. Cast off loosely.

MAKING UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Sew neckband into position and join seam.

BACK

With ribber and colour changer in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 60 [70, 80, 90] Ns at left and right of centre 0 to WP. 120 [140, 160, 180] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 30 rows. Push Ns from NWP to WP. K 2 tubular rows. Insert card and lock on first row. Set RC at 000. Using MT/MT+2, cont in double jacquard patt. K 280 [290, 300, 320] rows. Work measures 39.5 [40.5, 42, 44] cm, 15 1/2 [16, 16 1/2, 17 1/4] in. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st on each bed at each end of next and every foll 4th row until 100 [120, 130, 140] sts rem on each bed. * K 191 [191, 179, 159] rows. RC shows 508 [518, 536, 556] and work measures 67 [68, 70.5, 72.5] cm, 26 1/4 [26 3/4, 27 3/4, 28 1/2] in.

SHAPE SHOULDERS

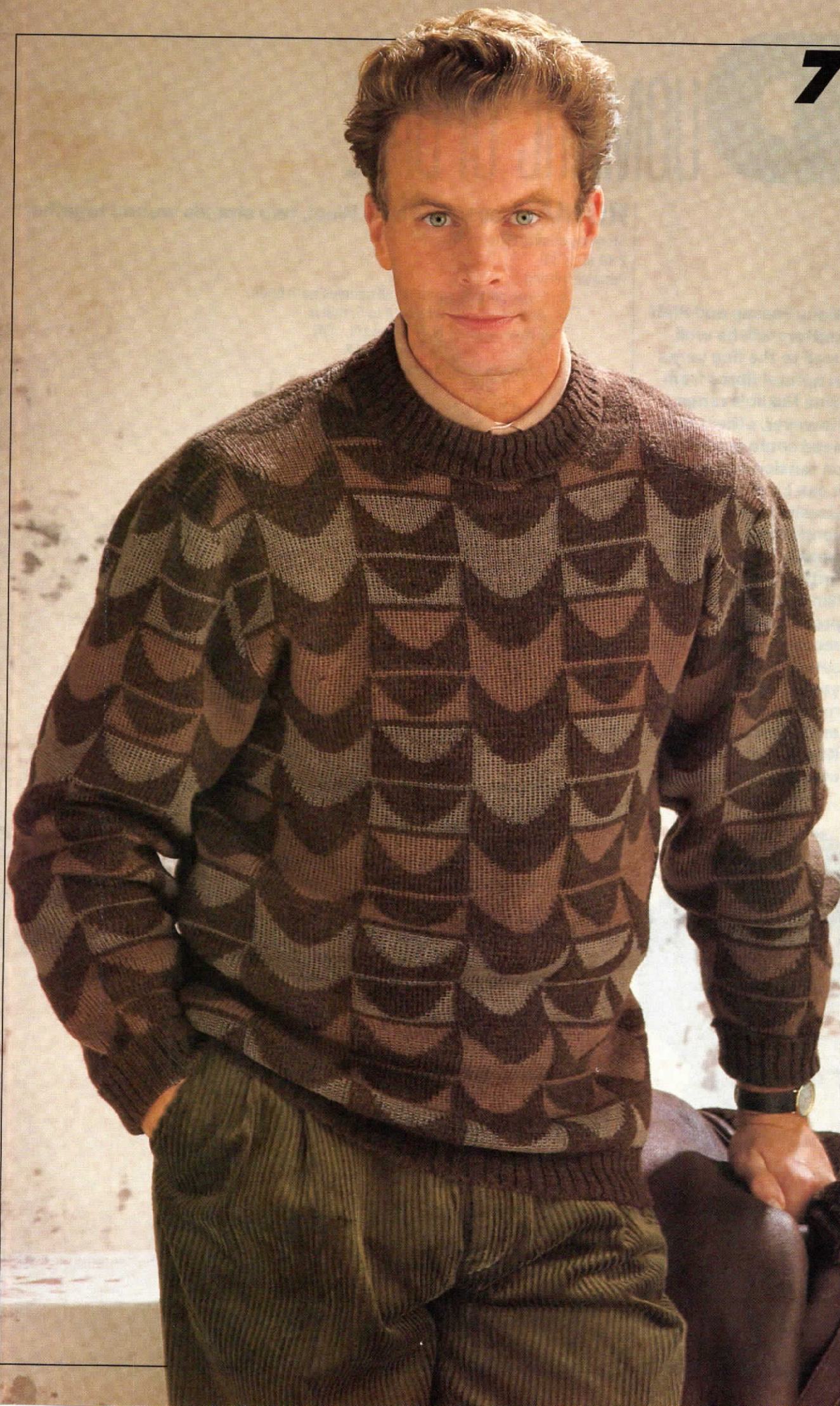
Cast off 4 [2, 7, 12] sts on each bed at beg of next 2 rows, K 2 rows. Cast off 4 [6, 6, 6] sts on each bed at beg of next 2 rows and every foll 3rd and 4th row until 44 sts rem on each bed. K 2 rows. Transfer sts to back bed. Cast off.

FRONT

Work as for back to *. K 151 [151, 139, 119] rows.

SHAPE NECK

Note patt row on card and colour in feeder. Using a length of MC, cast off centre 16 sts on each bed. Push Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts on each bed at beg of next and foll alt row, K 3 rows. Cast off 3 sts on each bed at beg of next row, K 3 rows. Cast off 2 sts on each bed at beg of next and foll 4th row, K 7 rows.



DUOMATIC UPDATE

Many Passap and Pfaff knitters will be well used to the fine yarns in natural fibres from Nina Miklin's range. However, others may need some guidelines on tension settings as it can be difficult to classify these continental yarns exactly by the normal British 'ply' categories. Nina has kindly provided this list of recommended tension settings for the three yarns from her range most frequently used on Duomatic machines. Keep a copy by your machine for reference.



FOOTNOTE: If you would like to see these yarns for yourself, send a large S.A.E. and cheque for £3.60 for Nina's complete range together with helpful knitting tips. The address is: Nina Miklin, P.O. Box 1720, London W9 1TT.

ROMA – 100% Pure New Wool, two strands wound together:

Stocking stitch: T5 to T5½

2×1 rib: T3/3

Pattern Knitting:

- Basic pattern settings: all needles both beds.
Approximately tension 4 to 5, that is,
2 rows each of $\overline{N}$, $\overline{N} \leftarrow$ and $\overline{N}$ OR
 $\overline{N}$ $\overline{AX}$ $\overline{AX}$
2 rows $\overline{N} \leftarrow$ and 4 rows $\overline{N}$
 $\overline{BX}$ $\overline{BX}$ $\overline{O}$
- Card No. 77, $\overline{N}$ all pushers T5
 $\overline{AX}$

For Electronic machines if ROMA is used single:

Double bed lace effect with tuck stitch approximately T3½ each bed, setting $\overline{N}$ that is,
 $\overline{KX}$

- Stitch pattern 1130 and technique 138
 - Stitch pattern 1138 and technique 138
 - Stitch pattern 1124 and technique 140
- It is advisable to use weights if no ribbed welt is knitted first.

MILAN – Super Kid Mohair used single:

Stocking stitch: T6 to T6½

2×1 rib: T2½/2½ to T2¾/2¾

Half Fisherman's rib: T3½

Pattern Knitting: all needles both beds –

2×2 pushers front bed $\overline{N}$ 2 rows T5
 $\overline{AX} \leftarrow$ 2 rows T5

For Electronic machines (already built in patterns):

Lace effect with tuck stitch approximately T5½, that is,

- Technique 155 and 156 –
front bed setting $\overline{KX}$
back bed setting 4 rows $\overline{N}$ followed by 4 rows $\overline{AX}$
- No weights are required.

DOUBLE BED JACQUARD:

- Two strands each colour of ROMA: front bed T5 and back bed T4½.
- Two strands ROMA background colour and one strand ROMA contrast colour(s):
front bed T4½ and back bed T4.
- One strand of ROMA each colour: front bed T3¾ and back bed T2¾.
- One strand of MILAN and one strand of ROMA (both single):
Long stitch bird's-eye jacquard – front bed T4¾ and back bed T4½.
Normal bird's-eye jacquard – front bed T4¾ and back bed T4¼.

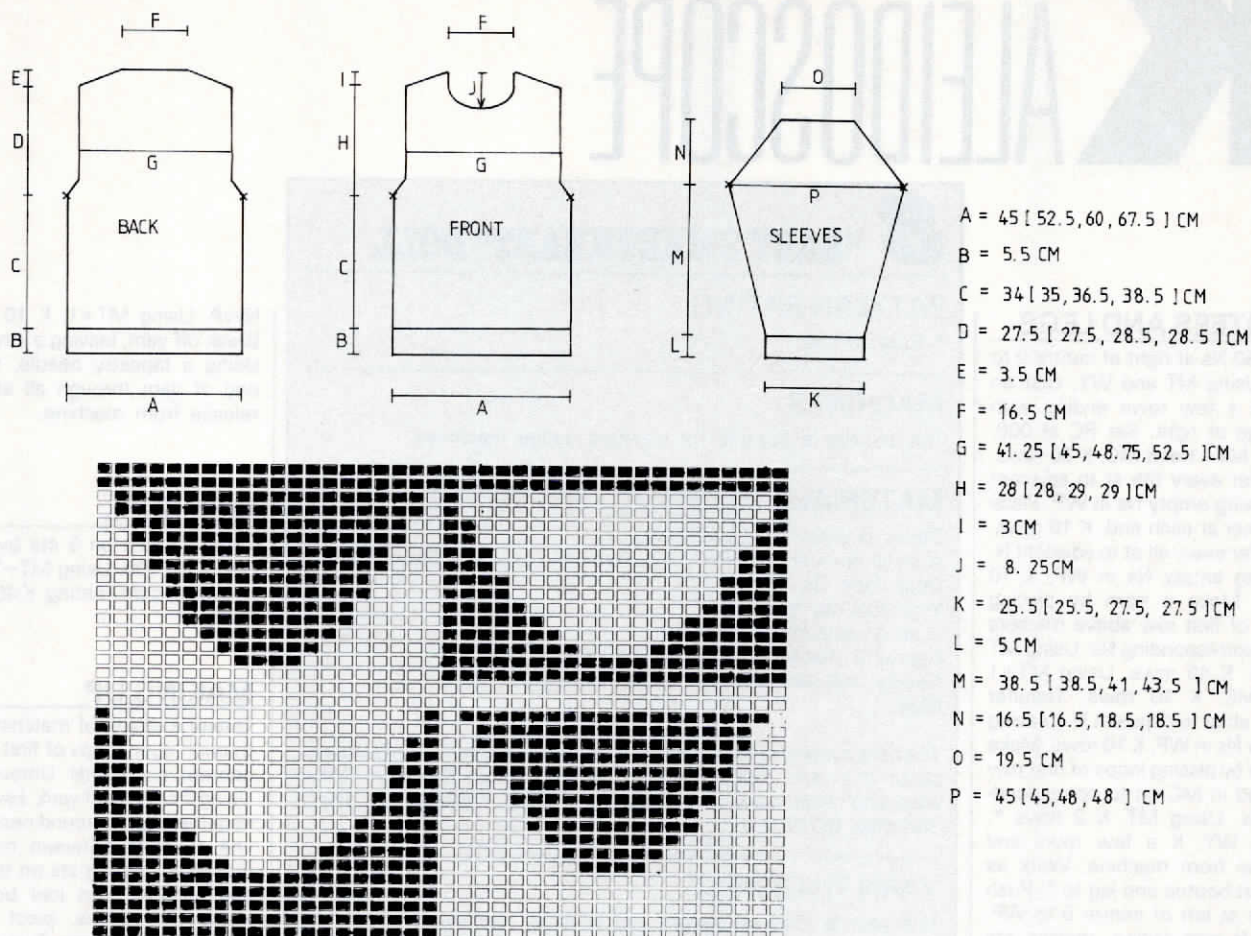
RIVIERA – Wool/Silk blend:

Stocking stitch: T6½

2×1 rib: T3½/3½ to T4/4

Pattern Knitting:

- 1×1 needle arrangement T3½/T3½ –
 $\overline{N}$ 2 rows $\overline{N}$ 2 rows OR $\overline{N}$ 8 rows $\overline{N}$ 2 rows
 $\overline{AX}$ $\overline{N}$ 2 rows $\overline{FX}$ $\overline{FX}$
- All needles both beds T4/4 –
 $\overline{N}$ $\overline{N}$ OR $\overline{N}$ $\overline{N}$
 $\overline{AX} \leftarrow$ 8 rows $\overline{N}$ 8 rows $\overline{AX} \leftarrow$ 4 rows $\overline{N} \leftarrow$ 2 rows
- Long stitch, all needles both beds T4½/4½ to T5/5 setting:
 $\overline{CX}$
 $\overline{N}$



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KALEIDOSCOPE

BOOTEES AND LEGS

Push 50 Ns at right of centre 0 to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and MC, K 30 rows. Transfer every 5th st to adjacent N, leaving empty Ns in WP. Place a marker at each end. K 10 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 10 rows. Make a hem by placing loops of first row above markers on to corresponding Ns. Using MT and A, K 40 rows. Using MT+1 and MC, K 10 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT, K 2 rows *. Using WY, K a few rows and release from machine. Work as for first bootie and leg to *. Push 50 Ns at left of centre 0 to WP. With P side facing, replace sts from first leg on to empty Ns. 100 sts.

PANTS

Using MT+1 and MC, K 50 rows. Place a marker at each end. Using MT, K 10 rows. Using WY, K a few rows and release from machine.

DRESS AND HEAD

Push 200 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, K 6 rows. Using B, K 6 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 6 rows. Using MC, K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. K 50 rows. Using WY, K a few rows and release from machine. Push 100 Ns to WP. With P side facing, replace sts on to Ns placing 2 sts tog on to each N. Unravel WY. Using MT and MC, K 2 rows. With P side of pants facing, replace sts on to Ns. Unravel WY. K 26 rows. Using MT+1 and A, K 58 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-2, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Push 36 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 20 rows. Using MT+1 and B, K 6 rows.

8 "BABY SWEETHEART" DOLL

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De Luxe 4-ply.
A small amount in White (MC), Flesh (A), Lilac (B), Brown (C) and Deep Pink (D).
Washable toy stuffing.
A small amount of black felt.
Approx 2 metres, 2¼ yds narrow lilac ribbon.
Needle and white cotton.
Glue.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

Height 53 cm, 21 in.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

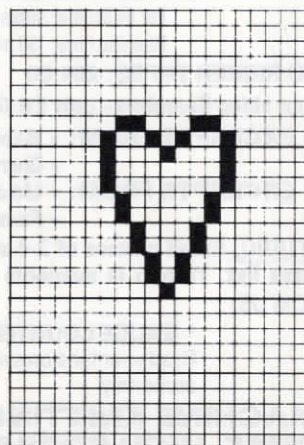
We used knit side of knitting as right side.

Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 6 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Using MC, K 30 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

BONNET

Push 70 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. * Using B, K 6 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 6 rows. Make a hem by placing loops of first row worked in B on to corresponding

Ns *. Using MC, K 6 rows. Rep from * to *. Using MC, K 34 rows. Rep from * to *. Using MC, K 2 rows. Transfer every alt st to adjacent N. Push empty Ns to



SWISS DARNING CHART

NWP. Using MT+1, K 10 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

KISS CURL

Using C, cast on 5 sts by hand. Set RC at 000. Using MT-3, cont in circular cord knitting. K 40 rows. Cast off.

MAKING UP

Thread a length of matching yarn through open loops of first row of booties and hands. Unravel WY. Using 2 strands of yarn, sew a line of gathering sts around neck and a line at waist between markers. Pull up, gathering sts on booties and secure, then join booties, inside leg seams, picot hems, back and head seam. Turn to right side. Join skirt seam. Stuff. Sew a line of gathering sts above picot hem on pants. Draw up sts at top of head and fasten securely. Pull up gathering sts at neck, waist and on pants and fasten securely. Sew a line of gathering sts at wrists between A and picot hem. Pull up gathering sts at hand and secure, then join hand, picot hem and arm seams. Turn to right side. Stuff. Pull up gathering sts at wrist and secure. Draw up sts at top of arm and secure. Attach arms to body. Draw up sts on bonnet and secure. Join back seam. Position bonnet on doll's head. Using needle and white cotton and very small sts, sew lower edge of bonnet to doll's head. Neaten ends of kiss curl, then push end under brim of bonnet, secure. Shape curl and secure bottom end. Cut 2 lengths of ribbon 43 cm, 17 in long and thread through holes in booties. Pull up and tie into a bow. Neaten ends. Cut a length of ribbon 48 cm, 19 in long. Tie into a small bow with long ends. Using needle and cotton, sew to front of dress. Neaten ends. Cut 2 lengths of ribbon 30.5 cm, 12 in long. Tie into small bows and attach one to each side of bonnet with needle and cotton. Neaten ends. Swiss darn heart from chart on front of dress using B. Embroider outline first, then the centre. Cut out eyes in felt using template. Glue to face or for safety if the doll is for a young child, sew into position. Using A, embroider nose and using 2 strands of D, backstitch mouth.



RIS BISHOP SPECIAL

COUNTRYSIDE CELEBRATION FEBRUARY

For the month of February I have taken the **snowdrop** as the focus of my design as this is one of the first flowers to show its head above the snow or bare ground. In the background, hazel twigs are displaying their catkins. Used together the designs create a complete "picture" landscape but, of course, the designs can also be used as separate border patterns.

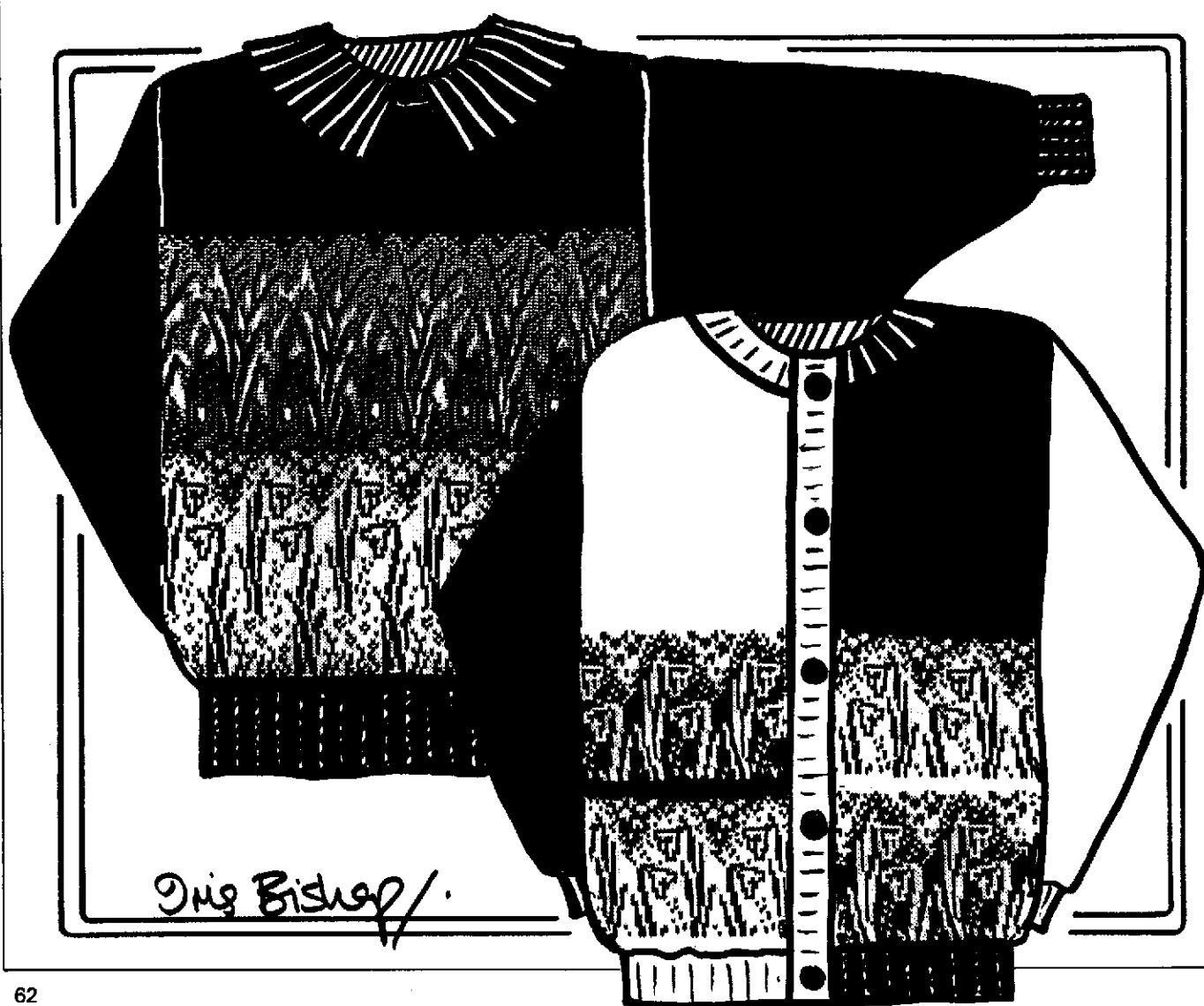
Yarns and colours

For the "snowdrop" portion of the design, use white as the background colour and dark green (or other dark colour) as the contrast. For the rest of the design, keep the same dark contrast colour but try a neutral pastel such as cream or pale grey for the

background. This will give the illusion of "distance" to the landscape. White chenille or other fancy yarn can also enhance the snow effect and realism of the design.

February landscape

Knit welts and so on in the darkest colour.



Starting at row 1 of the card, knit in Fair Isle as follows:
 Rows 1-60: White in feeder 1, dark green in feeder 2.
 Rows 61-120: Cream or pastel colour in feeder 1, dark green in feeder 2.
 Continue in plain knitting using the dark colour.

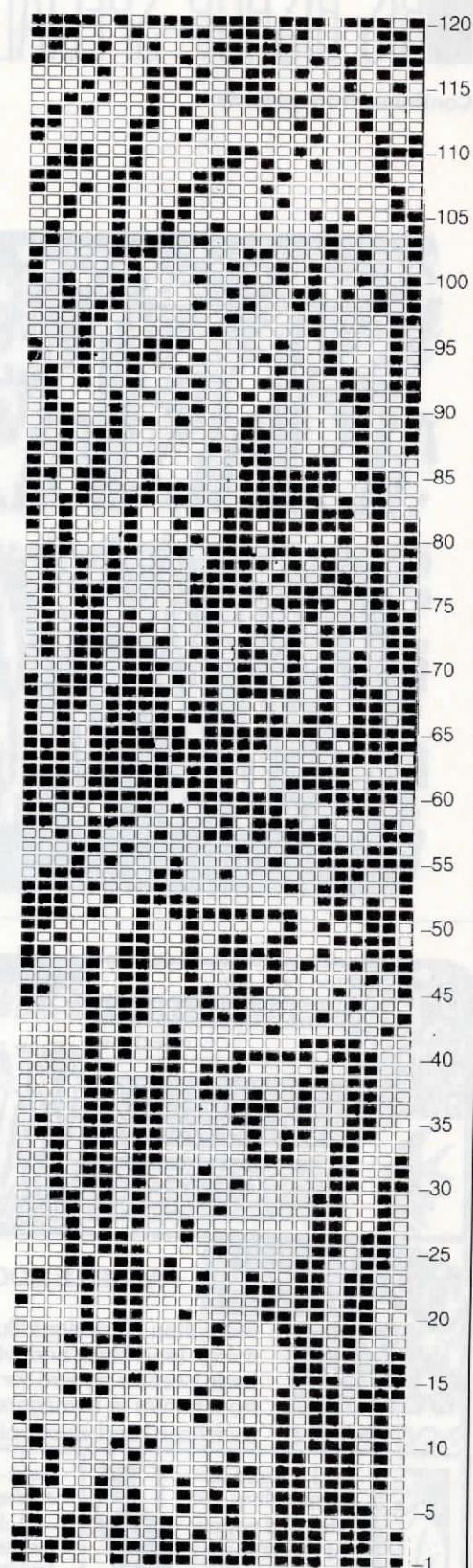
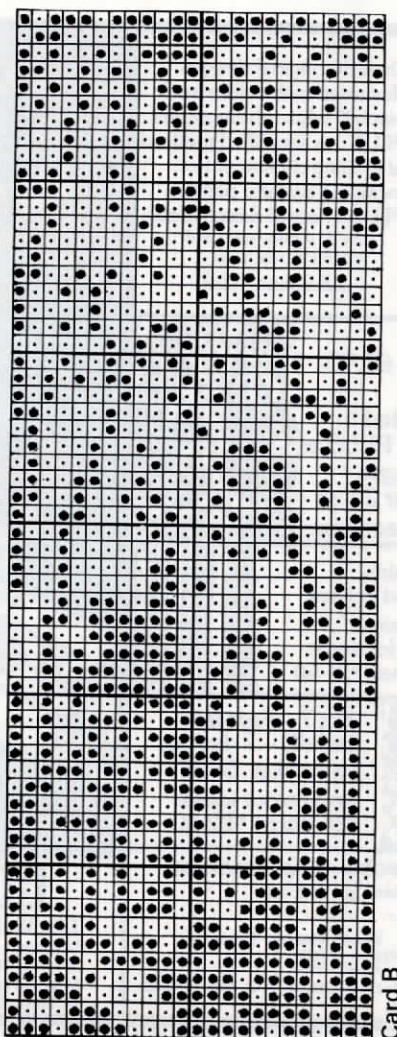
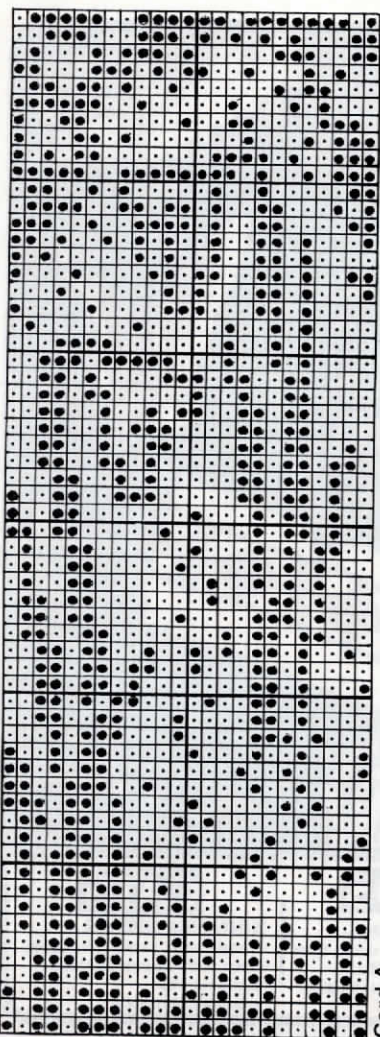
Note: I like to Swiss darn the "windows" of the cottages in white, which again enhances the three-dimensional effect of the design.

Snowdrop border

The complete snowdrop

border consists of rows 1-60 of the design only. These are card A. If you want a smaller border, use rows 20-60 only, as illustrated.

This design also works well with the colours reversed, that is with the dark colour in feeder 1 and white in feeder 2. If you are repeating the border (as illustrated), reverse the direction of the motif before repeating the design. To do this turn the punchcards over to the "blank" side.



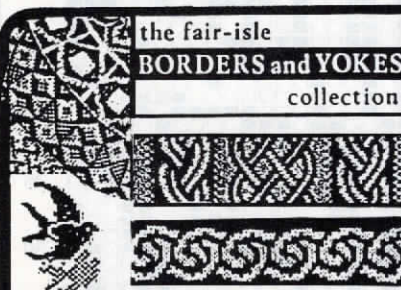
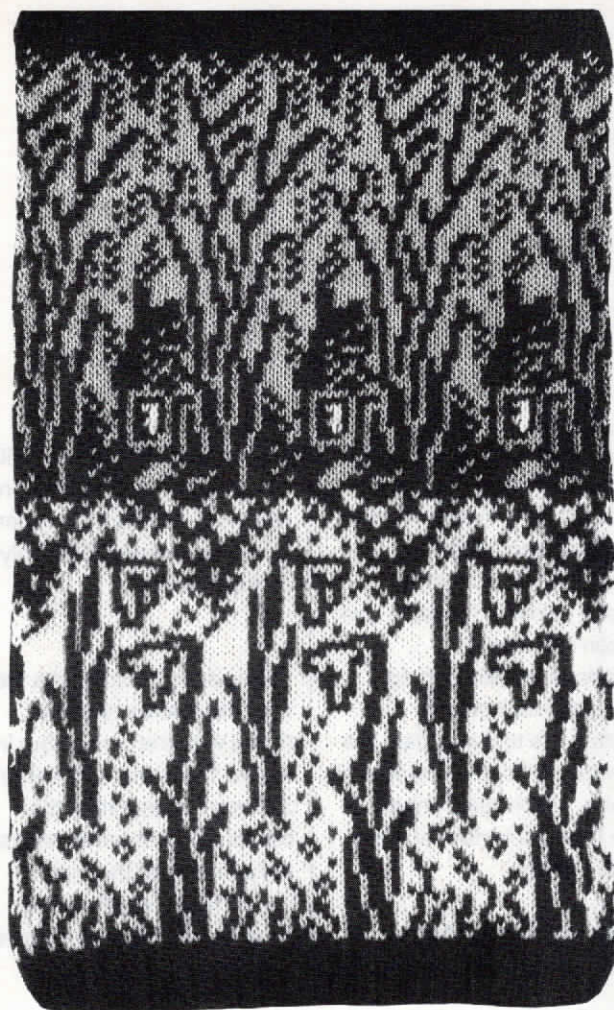
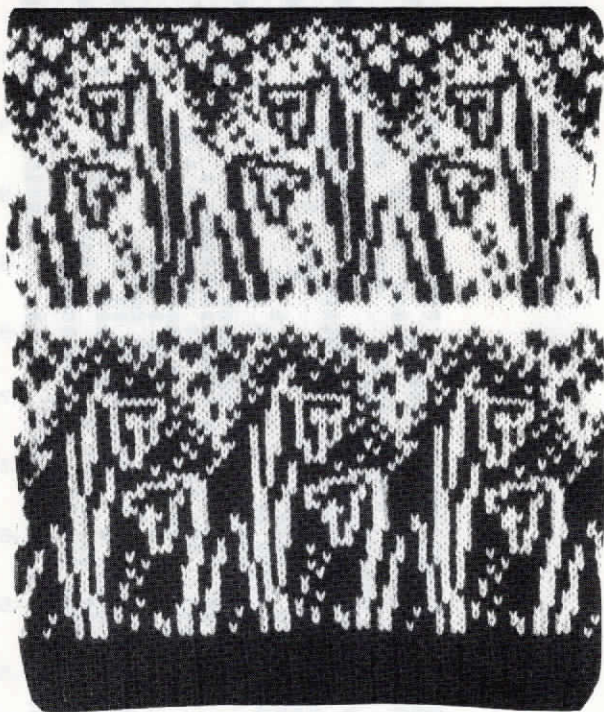
Electronic Chart

Join top of Card A to bottom of Card B so that the design is continuous.

Continued on page 64.

IRIS BISHOP SPECIAL

Continued from page 63



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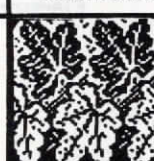
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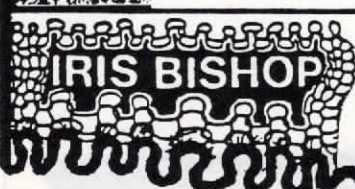
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9 CHENILLE CABLES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Chenille.
2 [2, 2] x 500g cones in Grape (MY).

GARMENT WEIGHT

Finished garment in second size weighs 750g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 118 [129, 138] cm, 46½ [50¾, 54¼] in.
Length to back neck 72 cm, 28½ in.
Sleeve seam 46 cm, 18¼ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

FRONT

Work as for back to **. Using MT, cont in lace patt from chart. K 160 rows. Work measures 44 cm, 17¼ in.

SHAPE RAGLAN ARMHOLES

Cast off 5 sts at beg of next 2 rows.

1st SIZE

K 2 rows. Dec 1 st at each end of next and every foll 3rd row until 136 sts rem.

2nd SIZE

* Dec 1 st at each end of next and foll 4 alt rows. Rep from * 8 times more.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 78 [85, 91] Ns at left and right of centre 0 to WP. 156 [170, 182] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 26 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 78 [85, 91] Ns at left and 77 [85, 91] Ns at right of centre 0 to WP. 155 [170, 182] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 51 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

1st SIZE

Inc 1 st at right edge.

ALL SIZES

156 [170, 182] sts.

ALL MACHINES

Set RC at 000 **. Using MT, K 160 rows. Work measures 44 cm, 17¼ in.

SHAPE RAGLAN ARMHOLES

Cast off 5 sts at beg of next 2 rows.

1st SIZE

K 2 rows. Dec 1 st at each end of next and every foll 3rd row until 138 sts rem.

2nd SIZE

* Dec 1 st at each end of next and foll 4 alt rows. Rep from * 9 times more.

3rd SIZE

* Dec 1 st at each end of next and foll alt rows. Rep from * 21 times more.

ALL SIZES

K 1 row. Dec 1 st at each end of next and every foll alt row until 34 sts rem. Cast off.

3rd SIZE

* Dec 1 st at each end of next and foll alt row. Rep from * 20 times more.

ALL SIZES

K 1 row. Dec 1 st at each end of next and every foll alt row until 66 sts rem. K 1 row.

SHAPE NECK

Using a length of MY, cast off centre 30 sts. Push 18 Ns at left to HP and cont on rem sts for first side. Cont to dec at raglan edge on every alt row from previous dec and, at the same time, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll 3 alt rows. Cont to dec at raglan edge only on every alt row from previous dec until 1 st rem. Fasten off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

RIGHT SLEEVE

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 34 Ns at left and right of centre 0 to WP. 68 Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 34 Ns at left and right of centre 0 to WP. 68 Ns. Work as for back from * to *.

ALL MACHINES

Set RC at 000. Using MT, cont in lace patt from chart. Shape sides by inc 1 st at each end of every 3rd row until there are 88 sts, then on every foll 4th row until there are 156 sts. K 2 rows. RC shows 168 and work measures 46 cm, 18¼ in. K 1 row extra for left sleeve.

SHAPE RAGLAN TOP

Cast off 5 sts at beg of next 2 rows.

1st SIZE

Dec 1 st at each end of next 6 rows. * Dec 1 st at each end of next and foll alt row. Rep from * 26 times more.

2nd SIZE

* Dec 1 st at each end of next and foll alt row. Rep from * 22 times more. K 1 row. Dec 1 st at each end of next and foll 13 alt rows.

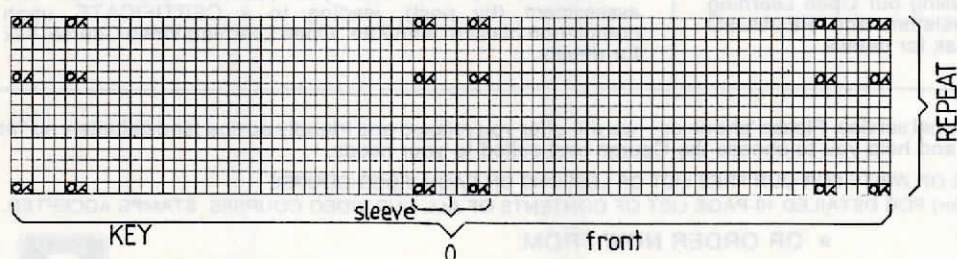
3rd SIZE

* Dec 1 st at each end of next and foll 3 alt rows. Rep from * 12 times more. K 1 row. Dec 1 st at each end of next and foll 7 alt rows.

ALL SIZES

26 sts. Cast off 7 sts at beg of next row and dec 1 st at beg of next row. Cast off 6 sts at beg of next row and dec 1 st at beg of next 3 rows. ** Dec 1 st at each end of next row. Dec 1 st at beg of next row. Rep from ** once more. Dec 1 st at each end of next row. Fasten off rem st.

LACE CHART



= TRANSFER ST TO ADJACENT N AT RIGHT
LEAVE EMPTY N IN WP



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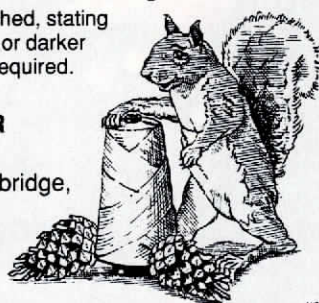
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Send sample of yarn to be matched, stating whether an exact match, lighter or darker tone, or a complete contrast is required.

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LEFT SLEEVE

Work as for right sleeve reversing shapings by noting alteration in number of rows worked.

NECKBAND

MACHINES WITH RIBBER

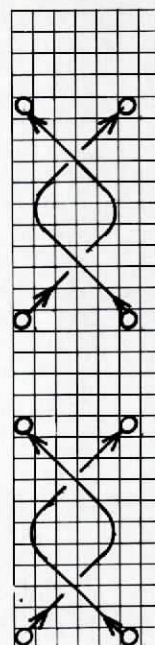
With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 146 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 67 rows. Transfer sts for st st. Using MT, K 1 row.

MACHINES WITHOUT RIBBER

Push 146 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 34 rows. Using MT-2, K 34 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row.

ALL MACHINES

Using WY, K a few rows and release from machine.



ROULEAUX CHART

Press carefully following instructions on cone band.

ROULEAUX (MAKE 10)

Using MY, cast on 5 sts by hand. Using MT, cont in circular cord knitting until long enough to form cabling up front and sleeves. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given.

MAKING UP

Join raglan, side and sleeve seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Thread rouleaux following chart and secure ends. Fold neckband in half to outside.

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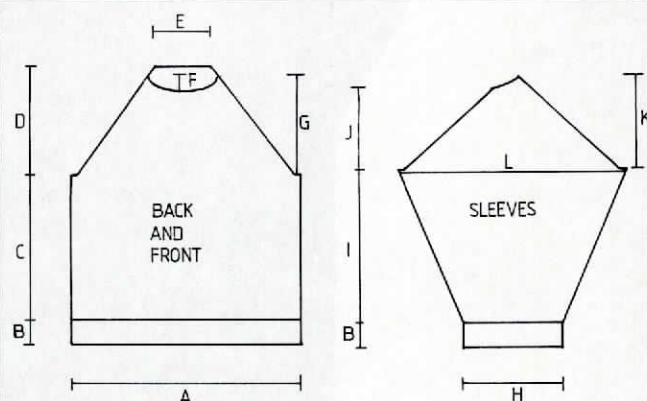
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A = 60 [65, 70] CM K = 23.5 [26, 28.5] CM
B = 6 CM L = 60 CM
C = 38 CM
D = 28 CM
E = 13 CM
F = 4 CM
G = 25 CM
H = 26 CM
I = 40 CM
J = 21 [23.5, 26] CM

A visit to . . . BELFAST

Last year I was fortunate enough to be invited over to Northern Ireland by the Northern Ireland Guild of Machine Knitters. The Guild had invited me to speak at their meeting on the Saturday, but I flew over on the Thursday evening from Birmingham to Belfast hoping to see something of the countryside before I had to fly back to the mainland on the Sunday.

The flight only took about 45 minutes and I was met by Joan Wilson, my hostess and Chairperson of the Guild. Joan and her husband Fred live on the east side of Belfast surrounded by greenery and peace. In fact they have a dual carriageway just to one side of their house but the noise is screened by their wonderful garden. Joan and Fred have three daughters, all "over 21". Although Joan and Fred have retired from work, they are both busy people with many things occupying their time.

On the drive to their house we went through the main part of Belfast and Joan pointed out to me the Goliaths, two massive cranes used in the docks, which must stand at least a hundred feet high. Other points of interest in the city include the Crown Liquor Saloon, a Victorian public house, built at the end of the nineteenth century and possessing amazing tile work on the exterior.

The next day, Friday, we first drove into Belfast City as Joan had a couple of things to do and I wanted to renew my acquaintance with Lesley and Alan from Sherwoods of Belfast, the local Silver stockists.

Sherwoods are very much part of the needlecraft scene in Ulster. I noticed they were sponsoring "Fashion Flaunt", a competition for the sewing side of the industry. Lesley, Alan and I all agreed that our own knitting industry needs to get into the schools and colleges and they explained what they were trying to do to promote machine knitting.

Joan had soon finished her business and we set off to visit Meta and Lili McKeown, two amazing sisters whom I had met previously, when I travelled to Denver for the American Expo last year and so did they.

Meta and Lili live on the other side of Belfast, under a large hill with a rocky outcrop. I know Lili is in her eighties and I am sure that Meta is not far behind her, but on arrival at their home Lili was



Dinner with committee members of the Northern Ireland Machine Knitting Guild was at The Old Inn, Crawfordsburn, County Down, reputed to be Ireland's oldest hotel. From left to right: Meta McKeown, Joan Wilson, Lilli McKeown, Jean Annesley and Ida Meyers.

Keni Freeman

gardening and again I was amazed at their enthusiasm and zest for life.

In the garden of their home is an oversized garage which, I gathered, until recently contained a camper in which they used to travel around for holidays and weekend breaks!

Both ladies enjoy their knitting and are active members of the Guild. Meta is Secretary, although she has tried to retire, I think, on several occasions. We had a great chat, with me finding out more about the machine knitting situation within Ulster. After some home baking and coffee it was time for Joan and me to continue our drive.

We left Belfast and headed south around the side of the Belfast Lough to Grey Abbey, a small town with a lot of history and stopped for lunch at Hoopla, which was sited in converted stables and outhouses. Lunch here was very good with more local home baking and more than enough to eat. After lunch, we carried on down the side of Strangford Lough, a National Trust area rich in marine life including seals and wildfowl. We passed Mount Stewart, another National Trust property on the east shore of Strangford Lough, which has an unrivalled collection of rare and unusual plants as well as its own Victorian gas making plant.

Crossing on the ferry we continued down to Castle Ward, a 700 acre country estate consisting of woodland, lake and seashore and home to the ancestral Ward family, whose

modern descendants include Lalla Ward, better known as a former Dr Who assistant.

When the plans were being drawn up to build Castle Ward the husband and wife could not agree on what they wanted, so they both won. The west front has a classical facade with pillars and porticos, while the east front is Gothic. If you cross inside the house from the front to the back you go through a classical door and doorway immediately to another door and doorway in Gothic style. The whole house is literally split from front to back. The house has many items of interest including fabrics and general historical objects.

There is a Victorian pastimes centre with toys and a Victorian laundry still with boiler, sinks, irons and linen, all as if the laundry maids were just out at lunch and due back at any minute. It is well worth a visit as it possesses formal and landscaped gardens, a fortified tower house, corn and saw mills as well as a wildfowl collection. For holidays in this area, you might like to know that there are holiday cottages, a caravan site and a base camp for young people on the estate.

The one thing I found in Ulster is that everything is so relaxed and whilst enjoying the scenery on the way back I must admit to falling asleep! That night after dinner Joan had some friends from the Guild round and we talked about knitting amongst other subjects whilst enjoying some goodies that the ladies had brought with them.

At this point I must say that never before have I been anywhere where home baking is so predominant. Everyone bakes, whether it is bread, cakes or biscuits, it really is great.

The next day we were up and ready for the Ulster Folk and Transport Museum, the purpose of my visit. I was to spend the day here with the Guild. They meet approximately eight times a year at the Ulster Folk Museum in the Manor House (how many other clubs have such a distinguished meeting house?).

Cultra Manor was built for Sir Robert Kennedy in 1902 and is now the Education Centre for the Ulster Folk Museum. It is open to the public only for special events and exhibitions.

There were about 70 members of the Northern Ireland Machine Knitting Guild in attendance, some of whom had travelled quite a long way from places such as Londonderry and Eniskillen.

Our day got under way around 11 o'clock and listening to Joan, I learnt that there was to be an exhibition featuring other Guilds, such as the Embroidery and Patchwork Guilds at the Museum and Joan was wanting exhibition garments. This year there was a large Rose Festival in Belfast and the Guild was hoping to feature roses within its exhibits. The club had a variety of information on show for the Guild members. Brother International (Ireland) Ltd, are sponsoring a sewing and knitting competition with some £5,000 worth of prizes in the All-Ireland Make and Model Championship, but there were details about mainland companies as well.

I started on my talk and soon it was lunch time. Most of the Guild had brought their own, however the committee each bring one item; when put together with the rest of the committee's offerings it forms a very good lunch and nearly all of it was home baked!

Afterwards we continued our talks, mine naturally being on Design and Intarsia. As some of the Guild had quite a long way to travel home, up to 70 miles I believe, we finished at around 3.30 in the afternoon.

As it was a sunny afternoon, Joan said she would show me around The Ulster Folk Museum, which is quite spectacular, the Manor and grounds having been bequeathed to the people of Ulster and now housing a unique look at the history of the area.

10 MAN'S BROKEN HERRINGBONE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Forsell's Software 4-ply.

1 [1, 1] x 400g cone in Charcoal (MC).

1 [1, 1] x 400g cone in Silver Grey (A).

A small amount in Bright Blue (B).

GARMENT WEIGHT

Finished garment in third size weighs 605g.

The fibre content of this yarn is 60% Wool, 40% Nylon. For further information about this yarn, please write to T. Forsell & Son Limited, Blaby Road, South Wigston, Leicester LE8 2SG.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 87-92 [97, 102-107] cm, 34-36 [38, 40-42] in.

Actual size 101 [108, 115] cm, 39½ [42½, 45½] in.

Length to shoulder 70.5 cm, 27¾ in.

Sleeve seam 53 cm, 21 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

KNITMASTER/SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13. Press button 1 (left light on) and button 2 (left light on 580 and SK840 machines or right light on other models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 78 rows. RC shows 206.

SHAPE NECK

Note patt row on card. Using nylon cord, K 103 [109, 115] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 57 [63, 69] sts rem. K 10 rows. Cast off. With carriage at right, unravel nylon cord over 32 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 87 [93, 99] Ns at left and right of centre 0 to WP. 174 [186, 198] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using B, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4 and MC, K 38 rows. Using B, K 2 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 87 [93, 99] Ns at left and 86 [92, 98] Ns at right of centre 0 to WP. 173 [185, 197] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and B, K 2 rows. Using MC, K 37 rows. Using B, K 3 rows. Using MC, K 37 rows. Using B, K 2 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in B evenly along the row. Unravel WY when work is completed * Inc 1 st at right edge. 174 [186, 198] sts.

ALL MACHINES

Insert card and lock on first row. Set RC at 000. Using MT and MC, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 126 rows. RC shows 128 and work measures 41.5 cm, 16¼ in. Place marker at each end **. K 100 rows. RC shows 228.

SHAPE NECK

Note patt row on card. Using nylon cord, K 113 [119, 125] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and every foll alt row until 57 [63, 69] sts rem. K 2 rows. Cast off. With carriage at right, unravel nylon cord over 52 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns

carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 49 Ns at left and right of centre 0 to WP. 98 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 198 sts. K 21 rows. RC shows 171 and work measures 45 cm, 17¾ in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using B, cast on 78 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4 and MC, K 38 rows. Using B, K 2 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 77 Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 98 sts from lower edge of sleeve on to Ns gathering evenly. Using MT and MC, K 1 row. Cast off.

NECKBAND

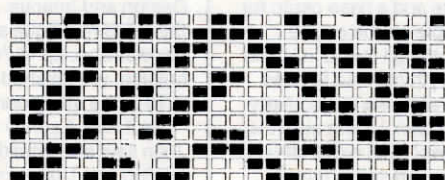
Join right shoulder seam. Push 176 Ns to WP.

MACHINES WITH RIBBER

With P side facing, pick up 8 sts down left side of back neck, 52 sts across back neck, 8 sts up right side of back neck, 38 sts down right side of front neck, 32 sts across front neck and 38 sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. With ribber in position, set machine for 1x1 rib. Transfer sts for 1x1 rib. Cont in 1x1 rib. Using MT-3/MT-3, K 8 rows. Using MT-4/MT-4, K 4 rows. Using MT-5/MT-5 and B, K 4 rows. Using MT-4/MT-4 and MC, K 4 rows. Using MT-3/MT-3, K 8 rows. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER

With K side facing, pick up 38 sts down left side of front neck, 32 sts across front neck, 38 sts up right side of front neck, 8 sts



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A visit to . . . BELFAST

continued

Not only is there a large modern Folk Gallery housing various exhibitions illustrating the social history of this part of Ireland, but we walked over to the main part of the museum, the village area, which recreates the past way of life of the people of Ulster.

Old properties with a history have been dismantled stone by stone and then re-built within the Museum to show the past. Tea Lane is an urban terrace of six houses built in the 1820s representing the oldest surviving terraced housing in Belfast. Cluan Place, another urban terrace, was built in East Belfast around 1887 and was amongst the earliest row of Belfast terraced houses to have flush toilets in the back yards.

These properties are not sterile and lifeless, you can wander in and see how the family lived at the turn of the century, as the houses are furnished with everyday items. That is not all, there are two schools within this setting and I gather that local children attend school here occasionally, spending the day as Victorian schoolchildren to learn how their counterparts fared in the past.

Cushendall Market and Court House was built in the 1840s with market accommodation on the ground floor and the Court Room upstairs, which was in regular use until quite recently. There is also the Ballydugan Weaver's House, a house of packed earth featuring a large weaving frame in one half. The Gortcashel Flax Mill, near Gortin, County Tyrone was built in the 1850s and was in operation for about a century. There is the Coalisland Spade Mill, in operation from around 1840 to 1950 where you can see today the stages required to create a spade, not just any spade but the many different types peculiar to Ireland, how they developed and are still are being used.

Lismacloskey House is the Rectory, built in 1717 and moved from near Toomebridge, County Antrim. This building represents the English building tradition in Ulster and features a steeper slope of roof and a wall oven beside the kitchen hearth, a more prosperous property, as many of the houses have open hearths. The Meenagarragh Cottier's house is from near Plumbridge, a stone-built version of the sod

house lived in by much of Ireland's population up to the mid-nineteenth Century.

You can visit these properties and in each it was as if the occupants had just popped out. Some of the houses have curators to watch over them and help out with queries. There were farm properties within the setting, again not just empty but with chickens scratching around the yards and sheep in the fields. It is a super place for all the family to visit.

Twinned with this is the Transport Museum featuring everything from rail locomotives to bicycles, including the Amphicar which drove across the 30 miles from Scotland to Ireland in 1968.

We left the Ulster Folk and Transport Museum around six that evening to get ready for dinner as I was being taken out by some of the committee of the Guild.

Our meal was held at the Old Inn at Crawfordsburn, County Down, which is regarded as Ireland's oldest hotel, having been established in 1614.

I had time to look around at this amazing building whilst there. The lounge features a 24 feet high ceiling, whilst the Ava Bar is the oldest part of the building with its thatched roof and rafted ceiling. The Parlour Bar still has gas lighting and an open log fire, whilst I gathered there are some four-poster beds in the hotel rooms upstairs.

Needless to say, the company was excellent, as was the meal, held in a restaurant with an almost medieval atmosphere and shields around the panelled walls representing, I believe, the county arms of Ulster.

Sunday arrived too soon.

I had really enjoyed my short time in Ulster with super hosts and had met the Northern Ireland Machine Knitting Guild, a great crowd of ladies. All I can say to you all is a big thank you for your hospitality.

If any reader is thinking of a holiday I can certainly recommend Ulster and I know that as a machine knitter you will be welcomed by the Guild. Ulster is a delightful place to visit, thank you again ladies and long life and good health to you all. I hope to visit you and the area again in the future!

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down right side of back neck, 52 sts across back neck and 8 sts up left side of back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 6 rows. Using MT-3, K 5 rows. Using B, K 3 rows. Using MC, K 5 rows. Using MT-2, K 5 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty N. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all

pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

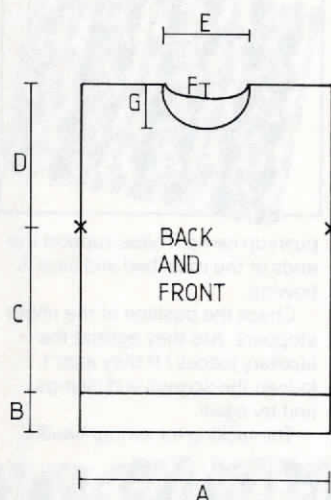
Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

MACHINES WITHOUT RIBBER

Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



A = 51 [54.5, 58] CM

B = 8 CM

C = 33.5 CM

D = 29 CM

E = 17.5 CM

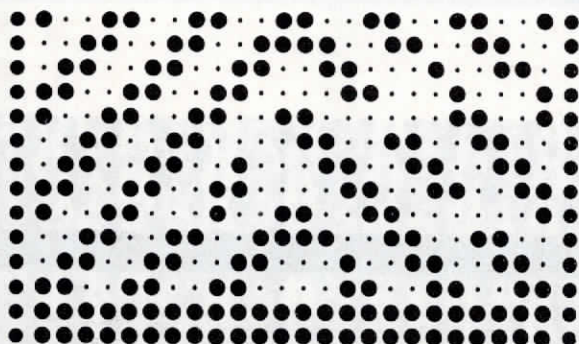
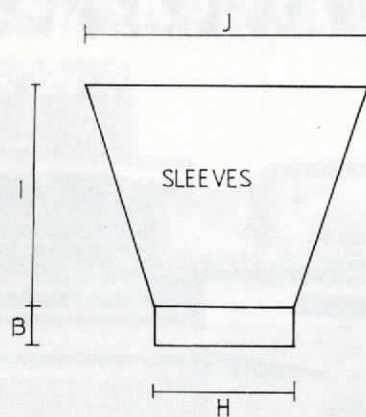
F = 2.5 CM

G = 8.5 CM

H = 28.5 CM

I = 45 CM

J = 58 CM



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SIMPLY SILVER

This month I want to write about erecting and checking-out your ribber. Please don't move on to the next article, as this is an area that seems to be totally neglected by knitters. Even if your husband erected your ribber, please don't assume it's absolutely correct! There are certain checks which should be carried out not only when you first put up your machine, but from time to time afterwards.

Liz Norton

A lot of knitters seem afraid of their ribber and of putting it up, but it really is very simple. Two screws and two clamps are all that it involves. If you are nervous, dare I suggest that you take your machine down and then put it up with me? Once you can do it for yourself, you will feel much more confident and this confidence will spread to knitting with the ribber. The ribber is *not* a mechanical, mysterious monster, it is another bed of needles attached to your main bed, as I said, by two screws and two clamps.

If this article coincides with you buying a ribber, then you probably have your main machine already fixed in a flat position to the knitting table.

FIRST THING

The first thing to do is to remove the yarn mast, the main carriage and the Knit Radar if you have an add-on one.

When the ribber is attached, the main bed has to be raised from the flat position to an angle. This is done by using the clamps that come with the ribber. So remove the flat clamps that came with the main bed and replace them with the ribber clamps.

The standard gauge ribber attaches to each end of the main bed with a screw. If you look at the ends of the main bed, you'll see two slots for the screws. The slots don't have any thickness and

therefore don't have any thread – two auxiliary pieces, one for each end, supply the thread. The auxiliary pieces are plastic and metal. The larger piece of plastic goes on top of the main bed, the metal piece beneath. They are labelled for left and right. Position the auxiliary pieces so that the holes in the auxiliary piece line up with the slot in the main bed and insert the screws (which are

usually packed separately) just a little.

You're now ready to add the ribber. Sit facing the machine, with the ribber on your lap, needles facing you, sinker posts towards the machine. Insert the *riighthand* end of the ribber first. If the lefthand end doesn't then line up with its auxiliary piece, you'll find the ribber will slide to left or right so that you *can* line it up. Push the ribber right home into the auxiliary pieces. Check that the ribber supports at each side are lying on the table. The push-up cams (the plastic pieces attached to the ribber supports) should also be lying flat.

The ribber should be at its highest position – if it isn't, push it up. Now check the position of the ribber stoppers (the small flat metal piece projecting above the ribber at each end). They should be against the auxiliary piece. If they aren't, push the ribber "home" a little more. If you find you are left with a tiny gap, don't worry, I find that on some machines this disappears when all the screws and clamps are in position.

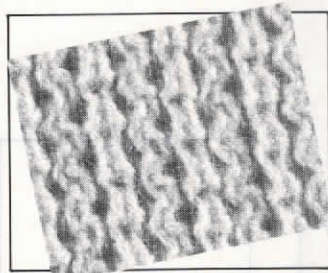
Now you're ready to tighten the screws in the auxiliary pieces. There are two points to watch as you do this. One, don't push the ribber up too high. I find many knitters are so worried that their ribber will fall off that they cling to it and raise it too high. It won't fall off, try letting go of it for a minute.

(See what I mean?) All you need to do as you tighten the screws is to steady it.

Point two is to tighten each screw a little at a time, each screw alternately. *Don't* tighten one screw completely before moving on to the other.

That's the two screws – now for the two clamps. Don't forget these. Knitters sometimes come to me for tuition and complain that their ribber sometimes falls off in their laps. I find that when they've put their machine up they haven't used the clamps. The flat clamps that you used for the main bed on its own are used to clamp the ribber supports to the table.

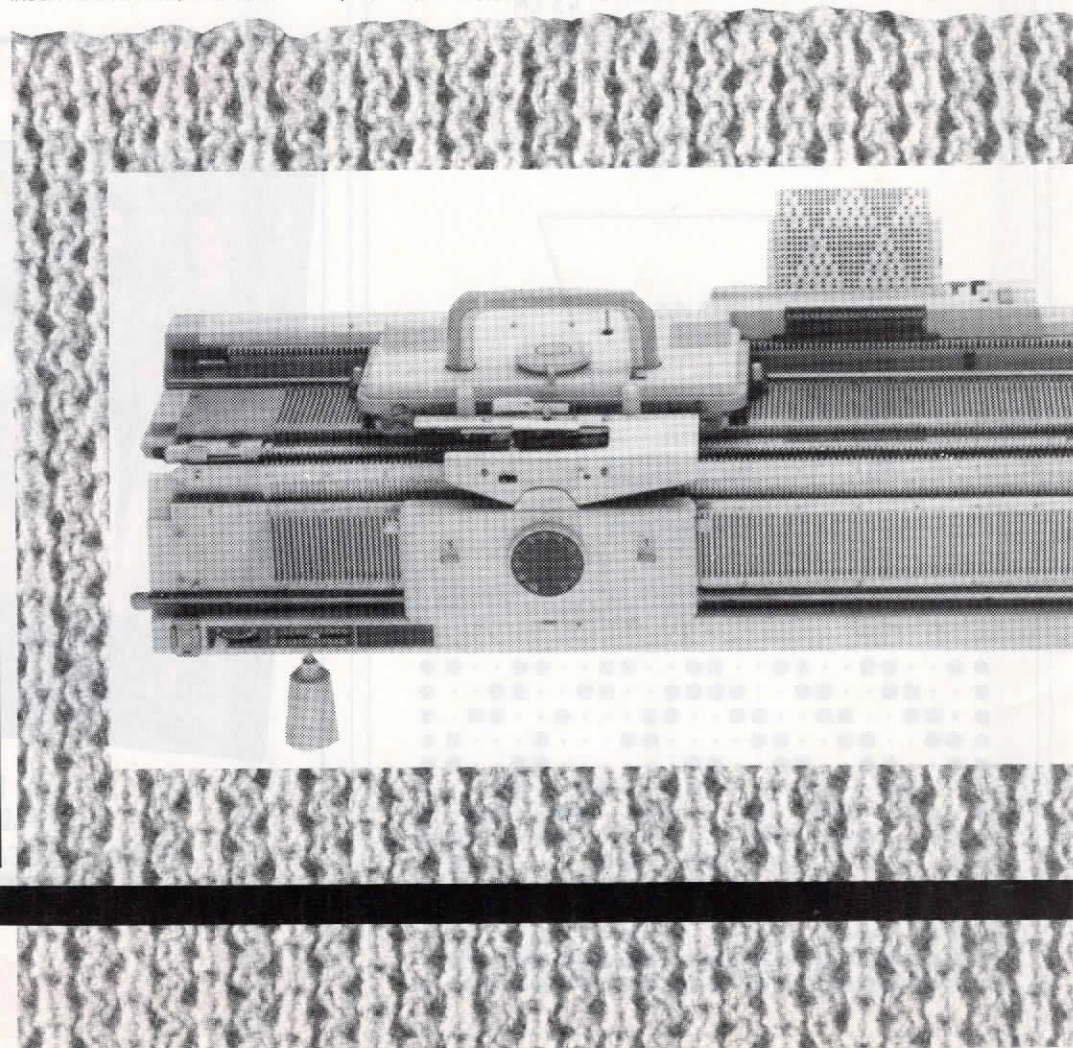
Once the clamps are in position, you can raise the



push-up cams. These support the ends of the main bed and stop it bowing.

Check the position of the ribber stoppers. Are they against the auxiliary pieces? If they aren't, loosen the screws and clamps and try again.

The racking (or swing) handle



PUNCH TUCK RIB

Knitted using Card No.2 from the basic pack. ▶

can now be inserted. It goes at the left of the ribber. Feel behind the ribber for its holder and push it in. Turn it to check that the ribber moves. If it doesn't, push the handle in more firmly.

Finally, replace the carriages, the Knit Radar and the yarn mast. The yarn mast has to be turned around when using the ribber. If you use the single-bed position, it will lean too far back. Remove the yarn brake, turn the mast around and position it so that the kink at the bottom bends *towards* the machine. Replace the yarn brake and twist the triangular yarn guide so that it goes behind the yarn mast. That's it. I said it wasn't difficult!

The Chunky ribber is even easier to put up. It doesn't have auxiliary pieces and screws. The ribber joiners just go in above the main bed into a slot below the needle retaining bar. The hole on the joiner fits over the pin on the main bed.

The flat main bed clamps are still used to secure the ribber supports to the table, but there aren't any push-up cams.

The yarn mast must be turned around in the same way as on a standard gauge machine.

Now the ribber is up, you must check that it is correctly adjusted. This is important. If it's grossly misaligned (though this isn't likely), it won't knit at all. If it's slightly misaligned (much more likely), it may well knit a 1x1 rib

and maybe even a 2x2, but it will probably mis-knit when you attempt English and Fisherman's rib or the patterned ribs.

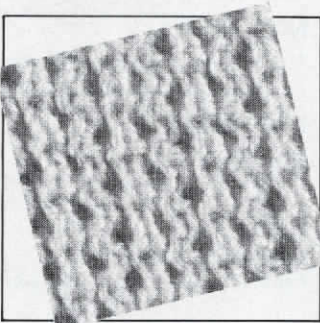
First, the sideways alignment. To check this, put the ribber on position 5 and full pitch (pitch lever on P) on standard gauge machines, or position 3 and full pitch on Chunky machines. In this position the needle beds should be exactly opposite each other. Move some main bed and ribber needles forward – do they meet head on? Move the 100th needle (55th on a Chunky) on both beds forward. Are they opposite each other? If individual needles are opposite each other, but the end needles aren't, check your ribber position. Are you on 5 (or 3 on a Chunky)?

If your needles are not exactly opposite each other, the ribber needs realigning (assuming your needles are straight). Loosen the flat clamps, the ones securing the ribber supports to the table. Lower the push-up cams and loosen the screws in the auxiliary pieces. Gently tap the ribber sideways to line up the needles. The Chunky ribber has less leeway than the standard gauge, but it's still worth loosening the clamps and seeing if the ribber moves, as it is possible to distort the ribber while positioning the clamps, if you or a helper are holding it too firmly.

On many machines this step will align the ribber correctly, but

even if it doesn't, tighten the screws and clamps.

If the ribber still isn't aligned correctly, the next step is carried out with the screws and clamps fully tightened.



On standard gauge machines, if you look in the space below the ribber carriage rail, above the pitch lever, you will see two screws. Loosen these. Don't remove them. The ribber will now slide sideways so that it can be correctly aligned. Don't forget to tighten the screws afterwards.

On the Chunky 155 ribber, these screws are just above the carriage rail to the left of the ribber.

Next check the height of the ribber. This should be done with the ribber in its highest working position. On standard gauge machines, the pile levers (these have a blue marker on them) must be in the up position. (The pile levers are lowered to increase the gap between ribber and main bed

when knitting pile, thus emphasising the pile effect. For this test they must be up.)

Bring about 10 needles at each end of the main bed to the holding position. To check the height of the ribber, a punchcard is used to check the gap between the main bed needles and the ribber sinker posts. Slide a punchcard in below the needles. The punchcard should be *lightly* gripped between the needles and the ribber sinker posts. The test is the same on Chunky machines. Even if you have an electronic machine, you can do this test, as some punchcards come with the ribber.

If the ribber is not at the correct height, look behind the ribber at the end. Locate the lever that lowers the ribber and notice that where it widens out behind the machine there are two nuts, one above the other. Loosen the lower nut a little – only the lower one, but don't remove it altogether.

RIBBER HEIGHT

Locate, on the opposite side of the plate to the lever that lowers the ribber, a much smaller lever. Having loosened the nut, you should now be able to move this lever up and down. This moves the ribber up and down. Having adjusted the ribber, tighten the nut. Each end of the ribber has its own adjustment lever. I use a small adjustable spanner for loosening the nuts.

The height adjustment is carried out in the same way on Chunky machines.

Having adjusted the height, rack the ribber to left and right before returning the needles to the non-working position. Watch the needles as you rack. Make sure they don't lift a little as you rack. If they do, you've raised the ribber too high, so that the needles are making contact with the sinker posts.

Many knitters never check the height of their ribber. It's worth doing from time to time. If it's not right it can cause problems. Knitters often complain of loose ribs. There can be many causes of loose ribs, but if your ribber is too low, even if everything else is right, your ribs will be loose.

Next month I'll be writing about the carriage controls on the main bed and ribber and how they relate to each other.

FOOTNOTE Ann Kite's *Video No. 7A* in her *Ribber Series* covers setting up the ribber and checking and correcting its alignment.

11 BABY'S DRESS AND PRAM RUG

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Bramwell's Duomagic
1 [1] x 500g cone in Pink (MY)
4 buttons
Crochet hook.

GARMENT WEIGHT

Finished dress in first size weighs 105g; pram rug weighs 115g

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium weight and knits as three ply.

MEASUREMENTS

DRESS

To fit 6-9 [9-12] months.

Actual size 46 [51] cm, 18 [20] in.

Length to shoulder 38 [41] cm, 15 [16 1/4] in.

Sleeve seam 13.25 [16.25] cm, 5 1/4 [6 1/2] in.

PRAM RUG

73 cm x 52 cm, 28 3/4 in x 20 1/2 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches on each bed to 29 cm and 100 rows to 13.9 cm, measured over Fisherman's rib (stitch size setting approximately 4/4).

50 stitches on each bed to 27 cm and 100 rows to 13.6 cm measured over tuck rib pattern (stitch size setting approximately 4/4).

For perfect results please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

If you wish to alter the size of the pram rug, an extra 10 stitches and 36 rows will increase the length and width by approx 5 cm.

TUCK RIB PATTERN

Set lock on N/AX+, K 2 rows. Set lock on N/AXO, K 4 rows. These 6 rows form pattern.

each bed. RC shows 108 [116].
Cast off loosely.

RIGHT BACK BODICE

Handle down. Orange strippers. Set up 21 [23] Ns on each bed in WP for full needle rib. Drop front bed. With wrong side of second skirt panel facing, pick up sts from the left half of cast off edge and place on to back bed Ns, gathering evenly. Pick up loops and place on to front bed Ns. Set RC at 000. Set lock on N/EX and stitch size to 4/4. Using MY, cont in half Fisherman's rib. K 98 [106] rows.

SHAPE NECK

Cast off 6 sts on each bed at beg

of next row, K 1 row. Dec 1 st on each bed at beg of next and every foll alt row until 11 [13] sts rem on each bed. K 1 row. RC shows 108 [116]. Cast off loosely.

DIAGRAM 1



DRESS

SKIRT (KNIT 2)

Handle down. Orange strippers. Set up 76 [84] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 1 1/2/1 1/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 3 rows. Set RC at 000. Arrange pushers as in diagram 1. Set stitch size to 3 1/2/3 1/2. Cont in tuck rib patt, K 36 rows. Return pushers to blocking rail. Set RC at 000. Set lock on N/EX and cont in half Fisherman's rib. K 122 [138] rows. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 2 rows. On the back bed, counting from the left, transfer the 3rd and every foll 5th st on to adjacent N. Leave empty Ns in WP. K 2 rows. Transfer all sts to front bed, leaving back bed Ns in WP. K 1 row. Drop front bed and using the latch tool, cast off through the loops on the front bed.

FRONT BODICE

Handle down. Orange strippers. Set up 42 [46] Ns on each bed in WP for full needle rib. Drop front bed. With wrong side of first skirt panel facing, pick up sts from the cast off edge and place on to back bed Ns, gathering evenly. Pick up loops and place on to front bed Ns. Set RC at 000. Set lock on N/EX and stitch size to 4/4. Using MY, cont in half Fisherman's rib. K 76 [84] rows.

SHAPE NECK

Using a length of MY, cast off centre 10 sts on each bed. Transfer sts at left on to decker combs. Cont on rem sts for first side. Dec 1 st on each bed at neck edge on every 5th row until 11 [13] sts rem on each bed. K 7 rows. Cast off loosely. Replace sts from decker combs and finish to correspond with first side, reversing shapings.

LEFT BACK BODICE

Handle down. Orange strippers. Set up 21 [23] Ns on each bed in WP for full needle rib. Drop front bed. With wrong side of second skirt panel facing, pick up sts from the right half of cast off edge and place on to back bed Ns, gathering evenly. Pick up loops and place on to front bed Ns. Set RC at 000. Set lock on N/EX and stitch size to 4/4. Using MY, cont in half Fisherman's rib. K 99 [107] rows.

SHAPE NECK

Cast off 6 sts on each bed at beg of next row, K 1 row. Dec 1 st on each bed at beg of next and every foll alt row until 11 [13] sts rem on

SLEEVES

Handle down. Orange strippers. Set up 28 [32] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 1 1/2/1 1/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 3 rows. Set RC at 000. Arrange pushers as in diagram 1. Set stitch size to 3 1/2/3 1/2. Cont in tuck rib patt, K 24 rows. Return pushers to blocking rail. Set RC at 000. Set lock on N/EX and stitch size to 4/4. Cont in half Fisherman's rib. K 54 [76] rows. Shape sides by inc 1 st on each bed at each end of next and every foll 5th row until there are 36 [40] sts on each bed. K 2 rows. RC shows 72 [94]. Cast off loosely.

NECKBAND

Handle down. Orange strippers. Set up 60 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 1 1/2/1 1/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 3 rows. Set RC at 000. Arrange pushers as in diagram 1. Set lock on N/AX and stitch size to 4/4. K 6 rows. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 1 row. Transfer sts to back bed. Black strippers. Set lock on N/GX and stitch size to 4 1/2, K 1 row. Using WY, K a few rows and release from machine.

BELT

Handle down. Orange strippers. Set up 3 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 1 1/2/1 1/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 2 3/4/2 3/4, K 250 rows. Cast off.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



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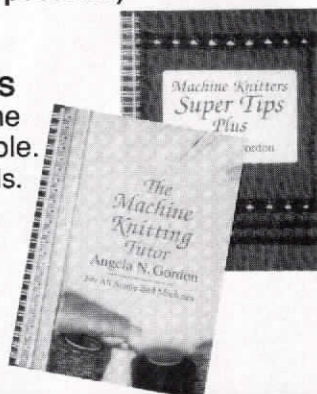
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LATCH ON

MORE FANCY CUFFS

Last month I knitted on the main bed, some cuffs designed to add a little interest to an otherwise plain garment. This month I have been experimenting with ribber cuffs.

Joan Lafferty

SAMPLE ONE

This sample is in "full needle rib". This means that every needle on each bed is in work, so it is absolutely essential to move the Pitch lever to "H", or the needles will clash. This type of work needs fine yarn, too. Our old friend "four-ply acrylic" does not take kindly to full needle rib, so in this instance I have used two ends of Industrial two-thirties. A fine three ply would do equally well. Another item that must not be overlooked is the close-knit bar. This is a strip of plastic that goes behind the gate pegs with the object of lifting the needles slightly so that they knit off properly. I must confess that in my eagerness to get the samples knitted I forgot this essential step, with the consequence that certain stitches caught up on the main bed needles. One other thing I did not forget - working as I do with a Brother machine, the slide lever needs to be on I. I normally work all my one-by-one ribs with this lever on II. However, I do know that some machines will not knit even one-by-one rib with the lever on II, or so my students tell me!

To return to my sample. I cast on in the usual way; I prefer to do only two circular rows, because I



SAMPLE 2

think the edge is less wavy than with three, but this is a matter of personal preference. Then I set the tension at three on the main bed and four on the ribber - knitters without the slide lever might find the ribber bed needs an even looser tension. I then knitted four rows rib, set the main bed to slip (Cam lever on "S" for Knitmaster/Silver Reed; "Empty" for Toyota and "Part" for Brother) on the main bed only and knitted another four rows. This makes tucks on the ribber bed (not unlike "tea-cosy stitch" on the single bed). I went on knitting four rows on both beds then four on the



SAMPLE 1

ribber only until I had four "tucked" ridges in all. I then realised that these "tucks" would be on the purl side of the garment if I went straight on with stocking stitch. I also realised that the cuff, being in full needle rib, would be wider than the stocking stitch. So I had to find a fabric that would stand up to the width and weight of the cuff. I decided on our old friend "Card one" tuck. In fact, since I was working on the Brother Electronic machine I used pattern 420 from "Stitchworld" – which is the same thing. If I had been really set on stocking stitch, I would have taken the cuff off on waste yarn (or a garter bar) and turned the work round. To keep the weight correct the main part of the garment would need to have three ends of this fine yarn, instead of the two I used on the cuff.

regular intervals. A gentle tug pulls these into a scalloped edge. This time I went on knitting the sleeve in stocking stitch; when it came off the machine it was obvious that the "purl" side of the tuck looked much better than the "plain" side but I have not altered the stitch in the hopes that it will show the flimsy appearance mentioned in Sample One.

I then thought I might correct this by doing the "holding tuck" on the ribber bed. The machine did not like this at all and refused to knit off the "held" stitches. So again it would be necessary to turn the work and use three ends to make a suitable stocking stitch fabric.

SAMPLE TWO

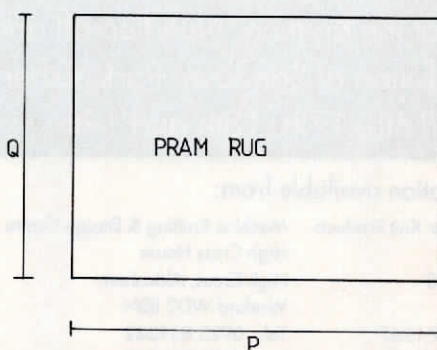
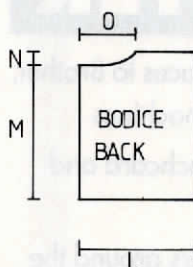
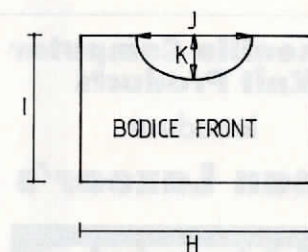
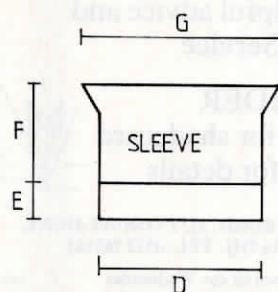
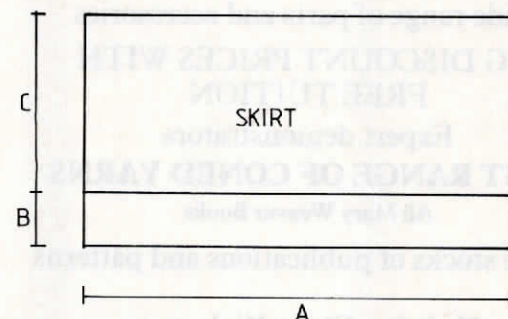
This gives a very simple edging which takes very little time to knit. Again I cast on for full needle rib, but after the circular rows I set the main machine to "hold". Working from the middle I pushed out every sixth needle, then knitted four rows. Now you need to cancel "hold" and continue knitting. When the work comes off the machine it looks as though there have been mistakes at

Scallops, tucks or two-tone ribbing could be just the thing for cuffs that complete a design.

PRAM RUG

Handle down. Orange strippers. Set up 136 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 1½/1½. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Set RC at 000. Arrange pushers as in diagram I. Set stitch size to 4/4. Cont in tuck rib patt, K 384 rows. Cast off.

Work 2 rows of double crochet along back opening edge on right back bodice. Work 2 rows of double crochet along back opening edge on left back bodice, making 4 buttonloops in the second row. Sew on buttons to correspond. Using a small safety pin, thread belt through the holes at the top of the skirt and tie in a bow at the centre front.



- A = 44 [48.5] CM
- B = 5 CM
- C = 18 [20] CM
- D = 16 [18] CM
- E = 3.25 CM
- F = 10 [13] CM
- G = 20.5 [22.5] CM
- H = 24 [26.5] CM
- I = 15 [16] CM
- J = 12 CM
- K = 4.5 CM
- L = 12 [13.25] CM
- M = 13.5 [14.5] CM
- N = 1.5 CM
- O = 6 CM
- P = 73 CM
- Q = 52 CM

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MS

LATCH ON

continued from page 79

SAMPLE THREE

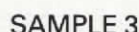
After all this full needle rib I had a think about one-by-one. Could I make a scalloped edge on this setting? I got out my fine four-ply, set the slide lever back to II and cast on. This time I used tension 2/2 and knitted "held tuck" over every fourth stitch on the main bed, transferring the stitches and knitting a few rows in stocking stitch at tension five + two dots.

The miserable little bit of knitting looked fit for nothing but the waste bag. However, I have a steam iron which directs a shot of steam straight down on to the work. This was very successful, I had created some nice scallops, but once again the "purl" side looked better than the "plain" one. Back to the knitting machine. Could I do "held tuck" on the ribber with the needles in a one-by-one setting? Yes, I could! Without steaming this has a pronounced wavy edge, so this should suit everyone who gets agitated about wavy edges on ribbing. (Personally, I find that by the time the garment has had a night under a damp cloth, the waviness has gone. Or at least it is vastly improved, while the first wash finishes the job completely, - but then I'm no "purist" when it comes to wavy edges!)

SAMPLE FOUR

Once again I have used four-ply acrylic, in two colours. I set the machine for two plain, two purl rib. (Don't forget for the cast on and circular rows the H.P. lever is on "H" and the ribber is racked from five to four.) Having completed the circular rows I knitted two rows using main colour, then set the main bed to slip and knitted two rows in contrast. The finished result is not unlike the traditional Fair Isle welts. This could be repeated round the waist and neckband if desired.

SAMPLE 4

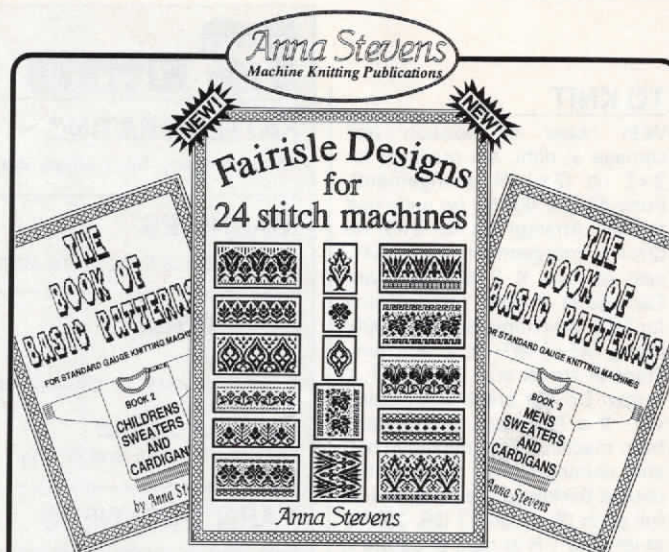


This has nothing to do with cuffs, but is useful for casting off stocking stitch. Very often we are instructed to "Knit one row at tension ten and latch off". This is fine if the main tension is fairly tight, but will not work if a large tension has been used. Ribber owners have the answer. Set the tension at ten, then change the sinker plate to the one for linking main bed and ribber. Push all needles out to "hold" on the main bed, but have the machine set to knit the stitches. Push up the ribber

ribber carriage. Then push every third, (or even every other) needle to the "hold" position on the ribber.

Knit one row.

There will be loops around the ribber needles – not stitches. Drop these loops, and latch off in the usual way. The loops give larger stitches on the main bed, so that the cast off edge is not drawn in.



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TO KNIT

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 48 [54, 60] Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 40 rows. Transfer sts for st st. Using MT, K 1 row. Do not break yarn. Using WY, K a few rows and release from machine. Fold ribbing in half and re-hang comb through the double thickness. Set machine to full pitch (P). Push 23 [26, 29] Ns at left and 1 N at right of centre 0 to WP. Push corresponding Ns on ribber to WP. 24 [27, 30] Ns on each bed. With carriage at right and fold at left, re-hang half the sts on back bed and half the sts on front bed. Set RC at 000. Using MT/MT+2 and MY, cont in tubular knitting, K 2 rows. * Move sts on each bed at right of centre 0 1 N to the right. Pick up bar below adjacent st and place on to empty N. K 4 rows. Rep from * 3 [4, 5] times more. ** Move sts on each bed at right of centre 0 1 N to the right. Pick up bar below adjacent st and place on to empty N. K 6 rows. Rep from ** 3 times more. 32 [36, 40] sts on each bed. RC shows 42 [46, 50]. Pick up the bar below the 2nd st at right of centre

12 MITTENS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Any 4-ply.
A small amount in chosen colour.
2 stitch holders.
GARMENT WEIGHT
Finished mittens weigh 65g.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

Total length 24 [26, 28] cm. 9½ [10¼, 11] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches (on each bed) and 72 rows (36 rows on each bed) to 10 cm, 4 in measured over tubular knitting (tension dial setting approximately 8/10 (MT/MT+2)).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

0 on back bed and place on to 1st N at right of centre 0 on front bed. Pick up the bar below the 2nd st at right of centre 0 on front bed and place on to 1st N at right of centre 0 on back bed. Transfer 8 [9, 10] thumb sts on each bed at right on to 2 st holders. Cont on rem sts for hand. K 48 [58, 66] rows. RC shows 90 [104, 116].

SHAPE TOP

* Dec 1 st (1 st in) on each bed at each end. K 2 rows. Rep from * 7 [8, 9] times more. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. Thread end of yarn through sts again. Push 8 [9, 10] Ns on each bed to WP. Replace thumb sts on to Ns. Set RC at 000. Using MT/MT+2 and MY, cont in tubular knitting, K 22 [26, 30] rows.

SHAPE TOP

* Dec 1 st (1 st in) on each bed at each end. K 2 rows. Rep from * 2 times more. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. Thread end of yarn through sts again.

MAKING UP

Join rib seams. Draw up sts and secure, then fasten off.

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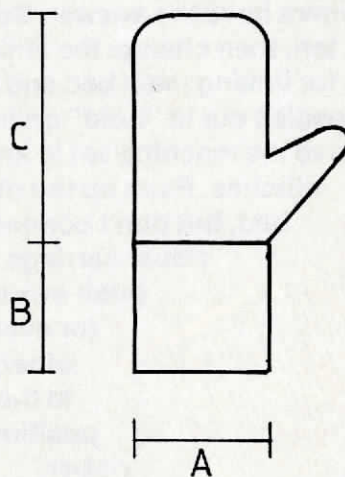
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C CLUB LINE

HARPENDEN

Mrs E. Goch runs the Harpenden Machine Knitting Club and they meet at Harpenden Public Library on the third Tuesday of the month at 8.00pm. You can telephone Mrs Goch on 0582 760039 for more information.

DERBY

The Derby and District Machine Knitting Club now meet on the first Tuesday of the month at the Westend Community Centre, Mackworth Road, off Ashbourne Road, Derby. The meetings start at 7.30pm and for further information telephone Gill Walker on Derby 704914 or Franke White, the Chairperson on Derby 675849.

WALLINGFORD

Mrs G. Warwick wants to know if any clubs would like her to visit them to show and sell her yarns. She is able to reach the Berkshire and Oxfordshire areas and is a member of the Wallingford Club.

If any club is interested they can write to Mrs Warwick at 10 Richmere Road, Didcot, Oxon OX11 8HT.

MORPETH

The Morpeth Machine Knitting Club meet on the 1st and 3rd Thursday of the month at 1.00pm and the 2nd and 4th Thursday of the month at 7.00pm at the home of Margaret Dryden. Further details from Margaret on Morpeth 518121.

WHITFIELD

The Whitfield Machine Knitting Club are a new club in Folkestone and they meet at the Village Hall, Whitfield, on the 3rd Monday of the month at 7.30pm. Further details from Mrs M. Hamilton on 0303 55244.

GRAYS

The Latch-on Knitting Club now hold their meetings at Thurrock Sports & Social Club, Grays Park Leisure Centre, Bridge Road, Grays, Essex on every third Thursday at 7.30pm. For further information telephone Lydia on 0375 855350 or Joyce on 0375 370513.

LUTON

Elsie Hill is at present running a machine knitting club that meets at 1.45pm on alternate Thursdays at 51 Icknield Way, Luton. Further information about the club can be obtained by telephoning 0582 591593.

CHESTER

The Hooked On Machine Knitting Club meet at Stanley Place, Watergate Street, Chester at 7.30pm on the 2nd and 4th Wednesday of the month. Further details by telephoning Chester 880695 or Kinnerton 660517.

POSTAL CLUB

If you are interested in joining a postal club, then you might like to know about CAMBOX, edited by Emily Lancaster, the magazine for the Abbey Machine Knitters. The Abbey Machine Knitters was started some 12 years ago by five knitters and the leader then was Brenda Digby who now runs GARDI, the Home Knitting Supplies shop in Market Harborough.

This self-funding postal club magazine costs £3.00 per year and is bi-monthly. It consists of general information, designs and hints and tips. On joining you will be asked about the makes of your machine(s) and you will be "twinned" with other members with the same machine.

If you would like to know more about joining the Abbey Machine Knitters please write to Emily at 156 Northampton Road, Market Harborough, Leics LE16 9HF. Please enclose an SAE when writing for information and if enclosing a subscription make the cheque payable to Abbey Machine Knitters.

WINDSOR

The Windsor Club is up and running and they meet on the 3rd Wednesday of the month at Gardener's Hall, Windsor at 7.30pm. Further details from Bridget Bowyer on 0753 864046.

SOUTHAMPTON

The Bitterne Machine Knitting Club has changed its venue as it has grown so big. They now meet at Kanes Hill School, Hinkler,

Thornhill, Southampton, on the 3rd Thursday of the month from 7.30pm. Further details from Mrs Bonita Dunford on 0703 474870.

HEMEL HEMPSTEAD

Leverstock Green Machine Knitting Club, Hemel Hempstead in Herts now meets on the first Monday in every month (not the fourth as in the past). Since outgrowing the previous accommodation, the Club has changed venue to the Small Hall in the Leverstock Green Community Centre.

On Monday 27th April, Nina Miklin will be guest speaker for the Club evening. The event will take place in The New Church Hall of Our Lady Queen of all Creation Church (Hemel Hempstead). Doors open at 7.30pm and the admission charge will be £2.50 to include refreshments. Profits from the raffle will be donated to Charity. Advance tickets are available - please ring Jill Horwood on 0442 62539 (evenings only).

VICTORIA

The Knit Knut Knitting Club meets every second Thursday of the month in the Cedar Hill Recreation Centre, Victoria at 7.30pm. Further details can be obtained from Doreen Patterson, the Secretary, by telephoning 658 4619. Oh yes and Victoria? Victoria, British Columbia, that is!

PORTSMOUTH

Any Passap/Pfaff knitters in the Portsmouth and surrounding areas might like to know that June Ham is running a Passap/Pfaff club on the fourth Thursday of the month at her home. Please telephone 0705 385211 for further information.

MUSSELBURGH

The Musselburgh Machine Knitting Club meet at Fisherrow Community Centre, Musselburgh, East Lothian, every fortnight at 7.00pm. Please contact Mrs Leonora Gray on 0875 812544 for more information.

STAMFORD

If you live in the area around Stamford then Mrs P Kenworthy is the person to contact on 0780 52393 with regard to the Knifty Knitters. They meet at Ketton Club, Main Street, Ketton, Stamford on the second Thursday of the month at 7.45pm.

BRISTOL

Mary Massey is the Organiser of the Gordano Valley Machine

Knitting Club and they meet at North Weston Village Hall, North Weston, Bristol on alternate Tuesdays at 7.30pm. Hello to you all, long time no see! If you wish to join this very jolly bunch of knitters you can telephone Mary on 0272 845355.

KIDDINGTON

Knitters in the Kidlington area might like to join the Knitting Natter Group. They meet on the first Thursday of the month, March to November, at the home of the Organiser. Further details can be obtained by writing to Mrs S. J. Jacques, 19 Spencer Avenue, Yarnton, Kidlington, Oxon OX5 1NG.

MERRIOTT

If you live in the area around Merriott, Somerset then J. B. Bellamy is the person to contact as Organiser of a club who meet every Tuesday at 7.30pm at 35 Shiremoor Hill, Merriott, Somerset. Anyone in the area would be more than welcome.

COURSES

Machine knitters in the area have a choice of ways of using the services of tutor Valerie Firth. There are classes at Strode College in Street, small private classes at her home in Somerton or she also talks at knitting club meetings.

Valerie is well qualified with a background of City and Guilds Machine Knitting, Creative Embroidery and Fashion Design and she says her small classes are tailored to suit the students. She offers them subjects such as the colour changer, the charter, double bed Jacquard and ribber techniques plus tuition for beginners.

Knitting club secretaries will be pleased to know that Valerie is available for talks and they, or prospective students, can contact her on 0458 72151 for details.

Hazel Williams is running private classes for machine knitters at St. James Church, Seacroft, Leeds, on Tuesday evenings. Further information can be obtained by telephoning 0532 734750.

Pat Stapley is running courses for machine knitting beginners as well as improvers. On Tuesdays at 7.00pm you can join in the fun at Brockington College, Enderby, Leics. Please telephone 0533 867944 for further details. Whilst further down the road, Tamworth College of Further Education in Staffordshire will be running their courses on Tuesdays at 7.00pm. Please telephone 0827 310202 for more details about these courses.

Passap/Pfaff – January February courses

Passap/Pfaff courses for January and February may still have spare places:

25th January: Course 3D – **Duomatic Machines** – which includes single motif knitting using Deco cards; using motif pins; isolating part of a card and single motif designs.

8th February: Course 3E – **E6000 Machines** – covering single motif knitting using reader cards; built-in designs; change of direction; colour reversal and using knitting technique as a pattern.

The courses are held on Saturday afternoons from 1pm to 4pm and cost £10 per person. For more details ring Eileen Metcalf on 0772 435242 or Christina Salisbury on 0772 452608. Future courses for these machines will feature Jacquard Techniques and Tensions; Textured Knitting and Using the International Model Books. Dates are unavailable at present but Eileen or Christina Salisbury will soon have more information.

E6000 owners can now get copies of many of the lovely **Deco patterns** through Eileen and Christina, who have realised that there is a need to supply more patterns for these machines. Whilst some knitters enjoy marking out patterns on to the reader cards, many do not and will undoubtedly appreciate the 'ready-made' versions which are now available on pre-printed E6000 sheets for 75p each. Some of the designs are sold as sets, with prices for these ranging from £1.50 to £4.50, dependent upon how many sheets are included. If you would like to see which patterns are available, the first 100 are shown in a leaflet which is part of the Deco package, whilst **The Deco Book 101 to 330** shows the remaining designs (available from your dealer). Send for an order form and further information to Metbury Designs, 7 Nursery Close, Leyland, Lancs PR5 1NS or ring Eileen Metcalf or Christina Salisbury on the numbers given above.



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Silver Reed SK860 Double Knitter	£7	Toyota 950	£7
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Silver Reed SK210 Punchcard	£7	Elna Steam Press	£7
Silver Reed SK280 Punchcard	£7	Simpleframe	£7
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A Mary Dowse Original

GIVE YOURSELF A TREAT

This fabulous party dress designed by Mary Dowse that is interesting to knit as well as a certain winner to wear!

It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

To: Mary Dowse, 50 St Anne's Crescent,
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Last Word...

If you want to tell machine knitters your latest news, tell us. There may still be time to catch the page we save for press day.

EBONY AND IVORY

Once again a new collection of designs from Teresa Schiff whose work features in LOOK - NO HANDS for the garter carriage (£3.95). This time she has turned her attention to chunky machines, highlighting brilliant black and the new natural whites in a collection for all the family called EBONY AND IVORY that ranges from the subtle to the sensational by way of the stylish.

This low cost lay-flat book once again offers CML's unique large print option and is available from December at £4.95 (inc p&p) along with another new title, Eastern Promise (£3.95), which features oriental artwork for electronic and intarsia fans in a

loose-leaf format contained in a clear plastic wallet. Directly traceable to mylar sheet, the artwork includes everything from "bonsai" borders to stunning samurai for the confident knitter who wants to incorporate new ideas into her work.

Cheque/POs made out to the company should be sent to City Modules Ltd., 244 Shrub End Road, Colchester CO3 4SA, stating if large print option required (pattern books only).

EC SPIN-OFF

Pardon the pun, but we have EC regulations to thank for the bargain price yarns that are available at Uppingham Yarns. This is a company that specialises in industrial yarns from silk to

humble acrylics, buying them direct from spinners or recycling tons of surplus industrial yarns every week. Although these yarns are reprocessed and analysed for fibre content, to comply with current EC regulations, they are not packaged, brand labelled or distributed. The considerable costs of this are therefore saved and Uppingham can sell their yarns at very low prices.

However, the low costs are not a reflection on the quality of the yarns. In natural or man-made fibres they frequently come from the same source as packaged yarns and the industrial yarns are mostly surplus from knitwear destined for major British store groups whose quality controls are particularly rigorous.

The sales philosophy of Uppingham Yarns has, we are

told, always been the same as that coined by one of this country's innovative store groups. 'PILE IT HIGH, SELL IT LOW'.

You will find Uppingham Yarns at Yarn Market, Uppingham, Leicestershire LE15 9QL. Send a large SAE to them for a brochure and samples or call in at Knitters Yarns, Dunston, Gateshead or Cooke Yarns, Ton Pentre, Rhondda if these are in your area.

If you have either a Brother or Knitmaster/Silver machine you can now send your single-bed punchcard pattern to Lynn Hancock-Phillips and she will convert it to a double-bed jacquard design on paper, ready to be punched and used on a double-bed machine.

Lynn does this with the aid of a specially devised computer program which offers an easy means of conversion. Alternatively, Lynn has a large library of ready-made designs if you do not have a suitable one of your own.

The cost is £1.50 per pattern, including postage, and Lynn can usually get the pattern back to you within seven days. Further information can be obtained from Lynn Hancock-Phillips, 8 Cosham Road, Peel Hall, Wythenshaw, Manchester M22 5AL. Please enclose an SAE when writing.

... Fax us on 0628 777335 ...

BACK ISSUES

We still have back issues of the magazine for readers who may have missed one or more copies. Our first issue was April 1986.

Back issues are NOT available for filled in squares ■ Limited stocks only are available for shaded boxes ■

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YARN GUIDE

These are the yarns we have used for our patterns this month. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, the yarns are shown actual size so that you can compare your substitute yarn with the original. If you need to use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the

resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the original and stretch it out until it is just taut, not pulled tightly. A good match should fit the original very closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required

for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile. However, those addicted to computers would probably enjoy the exercise.

Having bought your yarn, experiment with it until you have matched the original tension. To achieve the best 'handle' it may sometimes be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

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SWISS DARNING

Fig 1

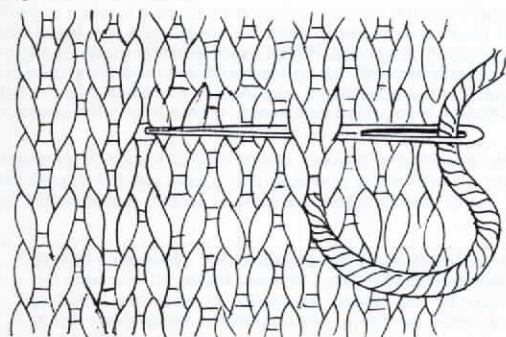
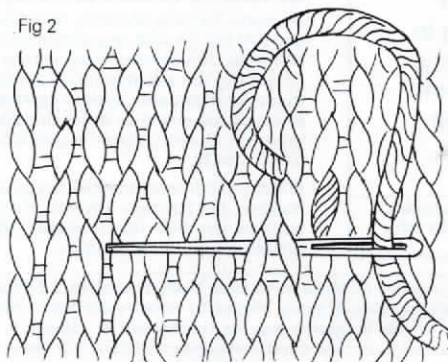


Fig 2



This method of embroidery is a simple way of adding decoration to your knitting. Small areas, finishing touches and a few stitches in a different type of yarn are easy to add once the knitting is completed. Many of our patterns feature Swiss darning so, if you have had any doubts, here is a step-by-step guide to just how easy it is.

Using a tapestry needle threaded with the embroidery colour, begin at the top right of the motif.

Row 1: Bring needle from back to front of work through the stitch *below* the first stitch to be worked. Insert the needle from right to left under both loops of the stitch just *above* it and draw the thread through (Fig.1). Insert needle again in the lower stitch and bring it out in the next stitch to the left (Fig.2). Repeat for each stitch to be embroidered and after last stitch of row, bring needle up through stitch below instead of stitch to left (Fig.3).

Row 2: Turn the work round and work again from right to left. Insert needle from right to left under both loops of stitch below and draw the thread through. Insert needle again in stitch above and bring it out through the next stitch at the left (Fig.4). After the last stitch of the row, bring the needle up through the stitch above. Turn work again and repeat the two rows continuously.

To work vertical lines, begin at the top and after each stitch, bring the needle up through the stitch below for the following one.

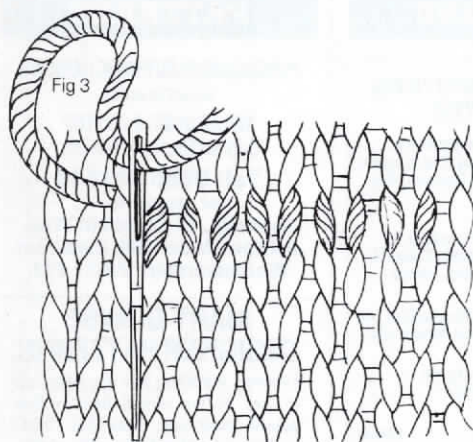
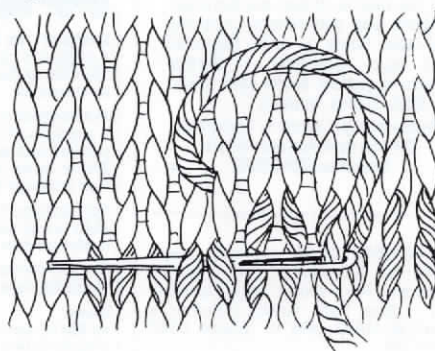
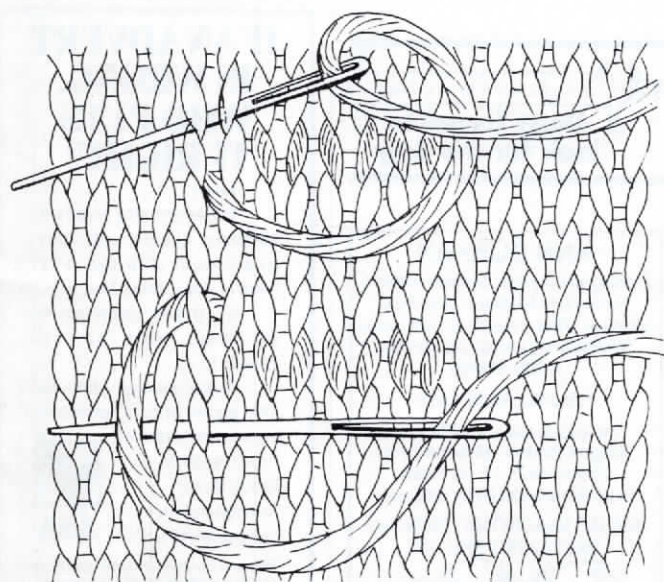


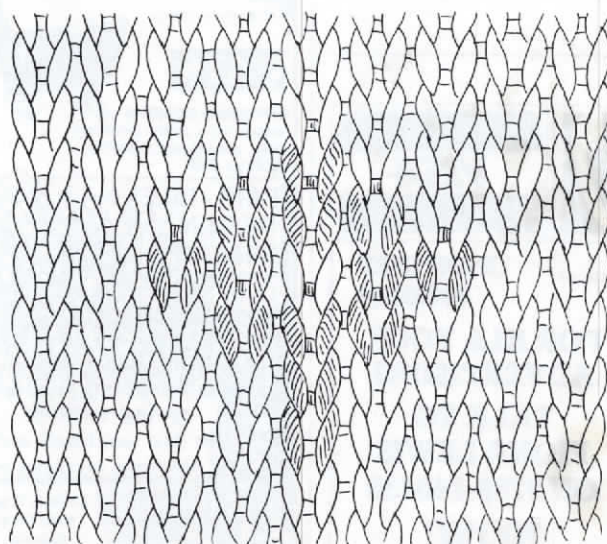
Fig 4



The flow of work



A Swiss darned motif



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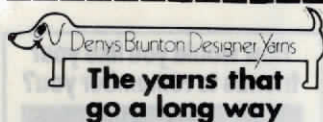
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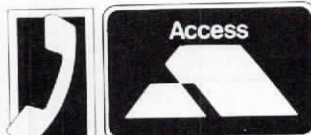
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